

# STEVE BAILEY & VICTOR WOOTEN

CD:

10. LIAO L: "A CHICK FROM"
11. " 2: "BANGKOK BLUES"
12. " 3: "STAY THE MAN"
13. " 4: "VICTOR'S JAM"
14. " 5: "THUMB START MY HARLEY"
15. " 6: "EMERALD FOREST"
16. " 7: "MOONRIDGE"
17. " 8: "Down Low"

# BASS E X T R E M E S

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*Roman Albers*

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## ***About The Book***

Steve Bailey and Victor Wooten have put together this incredible bass showcase. These recordings emphasize the tremendous, often unrealized, potential of the bass as both a lead and accompanying instrument. On the recording, Steve and Victor demonstrate how the bass can supply bass lines, piano and guitar type comping figures, lead solos and percussion, in styles ranging from Bebop to New Age to Heavy Metal - all without overdubs. Each piece highlights different aspects of their amazing techniques; like Steve's three finger technique and his awe inspiring command of harmonics and chord voicings; or Victor's incredible funk grooves, thumb and two handed tapping techniques. Because of their incredible ability to simultaneously play bass lines and chords it often sounds as if each part is actually played by two bass players. At the end of the song section of the recording, Steve and Victor walk you note-for-note through the licks and techniques that make up each tune, explaining and demonstrating everything at slow speeds. Victor is panned a little to the right and Steve a little to the left.

The book explains all of the techniques and licks used in each song. Both bass parts are fully transcribed in notation and tablature.

# A Chick From Corea

In this first piece, Victor is playing the tenor bass (A-D-G-C tuning) and Steve is playing a fretless 6 string (B-E-A-D-G-C tuning). While Victor takes the melody in the A section, Steve uses his thumb, index, ring and middle fingers to create a chordal accompaniment (see Example 1).

Even if you play a four-string bass you can still use this technique. Try the voicings in Example 2A. After you have them under control, try moving the entire ii-V-I cadence by whole-steps: Dm<sup>7</sup>-G<sup>7</sup>-C, C<sup>7</sup>-F<sup>7</sup>-B<sup>b</sup>, B<sup>b</sup>m<sup>7</sup>-E<sup>b</sup><sup>7</sup>-A<sup>b</sup>, etc. When you can do this smoothly, try adding the artificial harmonics found in Example 3A. Playing the chord in harmonics will make the chord voicings stand out more clearly.

Victor's single line playing really shines on this tune. Try the "chicken pickin'" in Example 4 and the melody in Example 5. Start slowly and gradually increase the tempo, using a drum machine or metronome for reference. Since this is all played on a tenor bass, you might try taking this down an octave or even restringing a spare bass in tenor tuning. You can even take a spare 5-string and tune it E-A-D-G-C a la Steve Swallow!

## Example 1

In this song, Steve takes a supportive role playing chords and bass lines. The bass line to the A section is:

N.C. B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup> A.H. A.H.

10 9 8 7 11 10 8 14 13 11 12 (24) 11 (29) 13 (25) 12 (24) 15

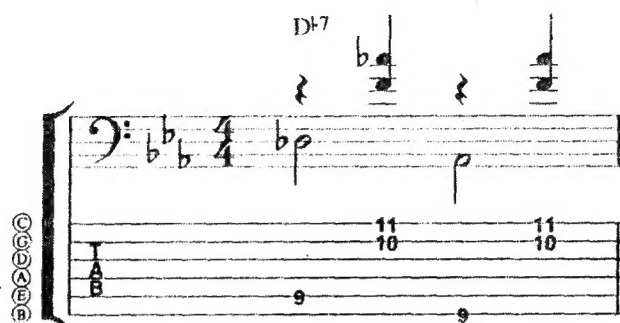
Cm<sup>7</sup> F<sup>7</sup> B<sup>b</sup>m<sup>7</sup> E<sup>b</sup><sup>7</sup> A<sup>b</sup>ma<sup>7</sup> D<sup>b</sup><sup>7</sup> N.C.

15 15 13 13 13 0 12 12 12 12 11 10 13 12 10 13 11 12 10



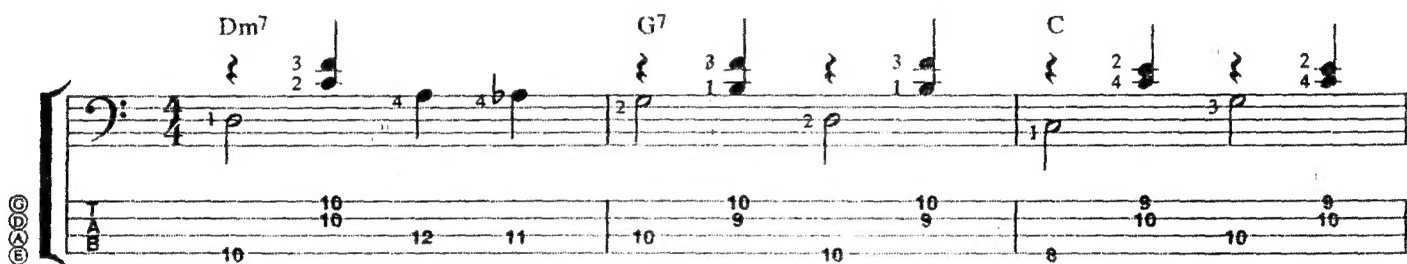
## Example 2

Here, Steve demonstrates both styles of music – *Country & Western* – with a very guitaristic “boom chick” part. The root and 5th are played on the two low strings and the 7th and 3rd of the chord are played on the 3rd and 4th strings.



Example 2A shows how the same type of pattern can be applied to a 4-string bass.

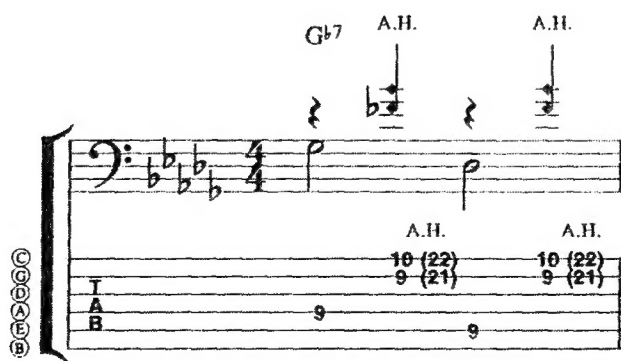
### Example 2A



## Example 3

Harmonics can be added by touching the string one octave (12 frets) above the fretted note with the index finger and plucking the string with the ring finger, all while playing the alternating bass line.

Note: A detailed description of artificial harmonic technique is found in Steve's *Advanced Rock Bass*, available from CPP/Belwin.



### Example 3A

Here is a 4-string fingering for this harmonic technique.

Dm7 A.H. G7 A.H. A.H. Cmaj7 A.H.

A.H. A.H. A.H. A.H.

10 (22) 10 (22) 12 11 10 10 10 8

### Example 4

On this song, Victor played the tenor bass which is tuned: A-D-G-C (up a 4th from the regular four-string bass). He plucked the strings harder than usual to get that "chicken picking" guitar sound. To get this effect, hook your fingers under the strings and "snap" each note. You can also create this effect by simply picking harder, using conventional right hand technique:

8va (throughout)  
D $\flat$ 7

8va (throughout)  
D $\flat$ 7

11 13 15 13 15 13 15 13 15 13 11 13 15

G $\flat$ 7 simile

16 16 15 13 16 16 15 13 16 16 15 13 16 15 13 15 15 11 13 15 15

### Example 5

Here, Victor demonstrates, at a slow tempo, the melody from "A Chick From Corea."

8va (throughout)  
N.C.

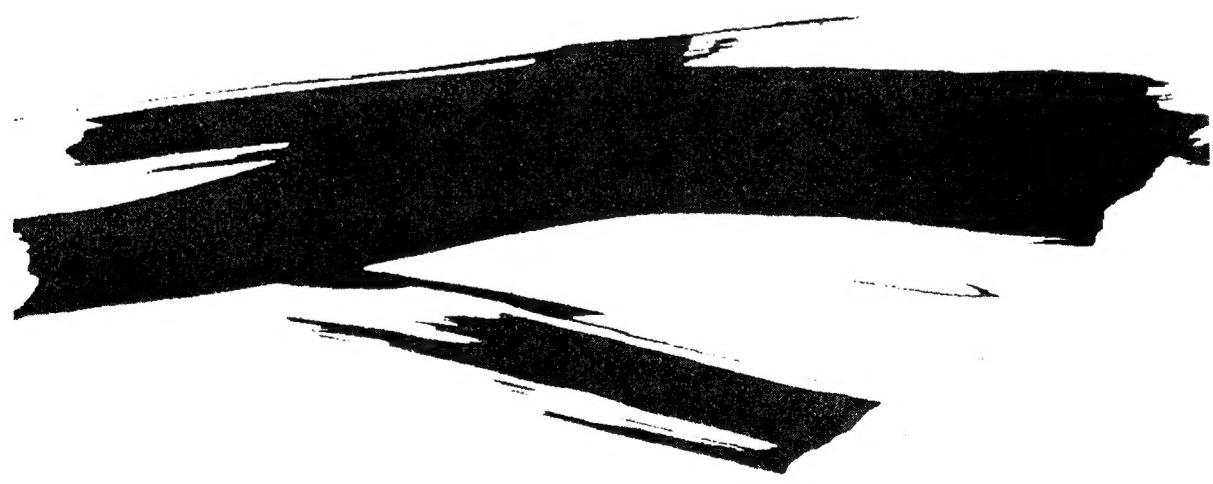
8va (throughout)  
N.C.

15 17 19 17 15 19 17 14 15 15 14 17 15 14 17 15 12

First system of musical notation. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The fretboard diagram below the staff shows fingerings: 15 14 13 12, 15 14 13 12, 12, 14 15 14 13 14 13 12 11, 11 11 11, 12 12 12.

Second system of musical notation. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The melody continues with eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings: 22 22 20 22 19 22 20 22 22, 20 20 18 22 20 18 22 20 20.

Third system of musical notation. The staff is in bass clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The melody continues with eighth and sixteenth notes. The fretboard diagram below the staff shows fingerings: 24 22 20 24 22 20 18 21, 20 19 17 20 18 19 17.



- Victor produces widely spread voicings by using a two-handed tapping technique (Example 7). You can get your bearings on this technique by taking something as simple as a C scale and playing it with two hands (Example 7A). Just remember to anchor the right hand thumb on the top of the neck when you're tapping. This gives you more power and a better articulation.

In this song the melody is played in "double octaves." For example: D is played in octaves with the lower note on the E string and the upper note on the C string; then Steve uses his right hand index and ring fingers to play the harmonic 12 frets above the upper D.

[illegible]

### Example 7

Victor uses a two-hand tapping technique to achieve the same two octave spread as in Example 1. He taps the lower D on the A string (5th fret) with his left hand and with his right hand he taps the high D on the G string (19 fret). Victor adds vibrato to the long tones to give them a more vocal quality.

[illegible]

The two-handed technique that Victor is using utilizes both hands, each tapping the same notes, octaves apart. Try this with the following C scale. (Example 7A). Note that the right and left hand fingerings are identical.

### Example 7A

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a 4/4 time signature. The melody is written in the treble staff, with notes G4, A4, B4, and C5. The bass staff is empty. The second system features a bass clef and a 4/4 time signature. The melody is written in the bass staff, with notes G3, F3, E3, and D3. The treble staff is empty. The key signature is one flat (B-flat). The tempo is marked 'Moderato'. The score is for a single voice and piano accompaniment.

To help get a better right-hand attack, anchor the right-hand thumb on the top of the neck. This next exercise is played right-hand only.

### Example 7B

[illegible]



# Stan the Man

Victor is back on tenor bass as he and Steve pay tribute to legendary bassist Stanley Clarke. The melody is supported by a strong modally-based chord progression. This is a Clarke trademark, as are the open string chords Steve solos over.

Example 8 shows how Steve uses artificial harmonics in conjunction with fretted notes to outline the chords (E/G<sup>#</sup>, A, E/B, & C<sup>#</sup>m). Check out the recording to hear him do this, while really locking in and grooving with Greg Gissonette.

Steve demonstrates his three finger technique for high speed runs in Example 9. You could call it "3 x 3" because he plays 3 notes per string with 3 right-hand fingers (i m a). He explains both of these concepts in full in his book: *Rock Bass*.

Victor uses a radically different approach for his high speed work. Using his thumb like a guitar pick he "double thumbs" using down and up strokes of the thumb, and then adds an index finger "pop" to play incredibly fast triplets (see Example 10A). After you've got the basic technique down, try 3 notes (10B) and then 3 notes per string (10C).

## Example 8

Here, Steve combines a bass line with chords voiced above. Steve plays the chord tones arpeggio style, in harmonics.

The musical notation for Example 8 is presented in two staves. The top staff is a bass line in 4/4 time, featuring a series of eighth notes and quarter notes. The bottom staff shows chord voicings for four chords: E/G<sup>#</sup>, A, E/B, and C<sup>#</sup>m. Each chord is represented by a sequence of notes and fret numbers in parentheses, indicating the specific frets and strings used for the voicing.

Chord	Notes (Fret)
E/G <sup>#</sup>	4(16), 4(16), 4(16)
A	6(18), 6(18), 6(18)
E/B	9(21), 9(21), 9(21)
C <sup>#</sup> m	8(20), 8(27), 8(26), 9(21), 9(21), 9(21)

[illegible]

8va

6 6 3

16 14 13 16 14 13 16 14 13 16 14 12 12

21 20 18 21 19 18 21 20 16 21 20 16 23 21 19

### Example 10

Having been very influenced by Stanley Clarke, Victor sought ways to emulate his speed and technique. He found that by using his fingers alone he was unable to play triplet passages as fast as Stanley and so developed an interesting technique involving the right hand thumb and index finger. He uses a down-up stroke of the thumb followed by the index finger to produce the three separate attacks.

The musical score for 'The Rose Tree' consists of two staves. The upper staff is a tubular bell melody in 4/4 time, featuring a repeating eighth-note pattern: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). This pattern is repeated four times, with a fermata over the final D4. The lower staff is a vocal line in 4/4 time, with lyrics 'The Rose Tree' and 'The Rose Tree' repeated. The melody is a simple eighth-note pattern: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: 'The Rose Tree' (17-17-17-17-17-17-17) and 'The Rose Tree' (17-17-17-17-17-17-17).

[illegible]

• Example 10C (six notes):

6 6 6 6

Tb↓ Tb↑ S Tb↓ Tb↑ S Tb↓ Tb↑ S Tb↓ Tb↑ S Tb↓ Tb↑ S Tb↓ Tb↑ S

17 15 14 17 15 14 17 15 14 17 15 14 17 15 14 17 15 14

### Example 11

- In order to further emulate the Stanley Clarke sound, Victor uses a tenor bass (tuned: A-D-G-C) with a lot of high end and a very sharp attack.

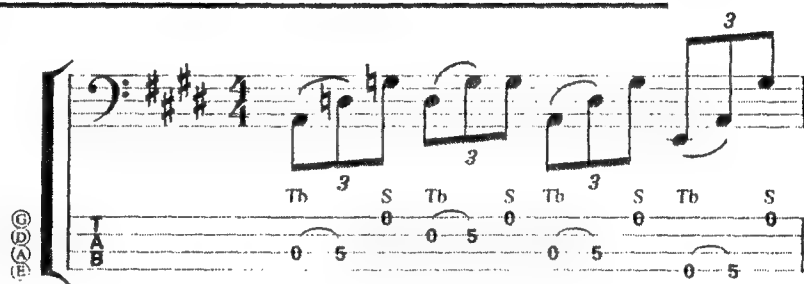
On this song, Victor uses mainly the E major pentatonic scale (shown here fingered for a standard four-string bass):

✓ You can hear from the example on the recording, that the scale works well for all of the chords.

# Victor's Jam

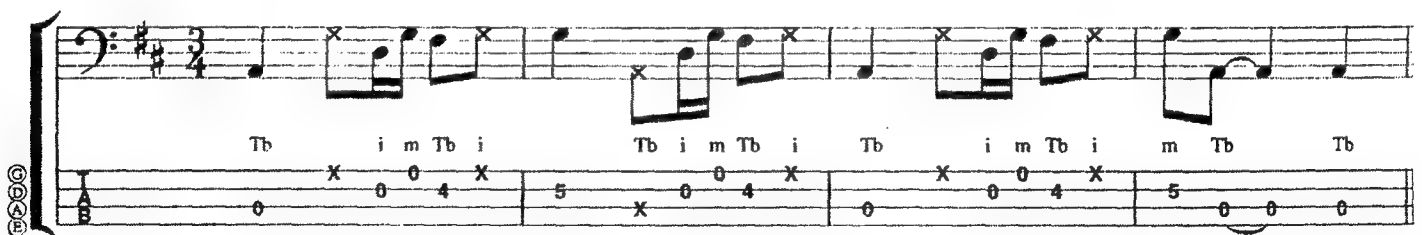
Victor's Jam showcases Victor's jaw-dropping slap technique. If you've been fortunate enough to see him live or on video, you've probably noticed how little movement he requires to create a flurry of notes. This is due to his use of both hands together. You can get your feet wet with the "open hammer pluck" technique shown in Example 12. Then, add more notes by using index and middle finger pops. This is done in one rolling motion with the right hand and creates a "flam," like a drummer plays (Example 13). After you get this down try Example 14 and then the entire solo. Just remember to start slowly, use a metronome to stay steady, and be very patient.

## Example 12: The Open Hammer Pluck



## Example 13

Most bass players will use a down stroke of the thumb, followed by an upward pluck with the index finger. If you combine the thumb with an upward pluck of both the index and middle finger, you can get a very fast triplet, which, when muted, gives an effect similar to a drummer's flam.



You can also apply notes to this technique and produce fast scale and arpeggio techniques. It's easier than it sounds, so experiment with the technique and have some fun; just make sure you groove with the drummer!

## Example 14

Here is an example of the main bass riff upon which this tune is built. Note the use of the open string "hammer bluck" technique.

0 0 X 0 0 7 0 9 0 7 5 0 9 0 3 0





# Thumb Start My Harley

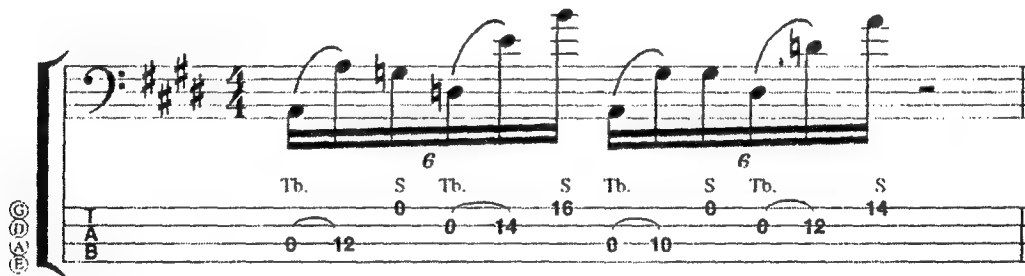
This tune continues to showcase Victor's funk prowess. Example 15 shows a more advanced "open hammer pluck" pattern that relies on rapid string crossing for its impact. It really sounds a lot harder than it is, so give it shot. When you can play the sextuplets smoothly try the basic groove pattern found in Example 15A.

Steve gets to really cut loose on the opening cadenza! He's using a combination of delay, distortion, compression and reverb to create his sound. The fretless really becomes one huge whammy bar. In this case, the sound really helps to give the notes more impact. So break out your effects and go to town.

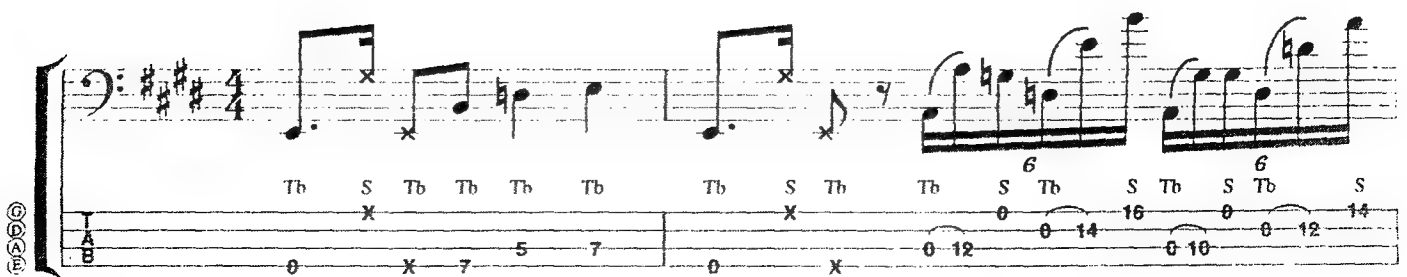
## Example 15

Here is yet another example of Victor's spectacular triplet technique. As you can see, once you have a command of these basic techniques, they can be applied in many different ways to many styles and playing situations.

This example utilizes the "open hammer pluck" technique (see Example 12). Here, Victor begins by playing an open A, followed by a "hammer" at the octave on that string (A, 12th fret). Then "pluck" the open G with the right hand index finger; this produces the first triplet. The second half of this lick uses the same techniques. Pluck the open D, then "hammer" the E at the 14th fret on the same string. Now "pluck" a high B on the G string (16th fret). Now slide the lick down a whole step (use the same open strings).



Example 15A



## Example 16

In this song, Steve essentially plays a "lead guitar" part, using a Korg AI for distortion. Using the stereo outs on the unit, he then blended his dry (no effect) and wet sounds (with effects) in the mix. Along with distortion, Steve is also using an aural exciter (to add presence), compression and delay.

Freely

The musical notation for Example 16 is in 4/4 time, key of D major (two sharps). The bass line starts with a half note D2, followed by a half note E2, then a quarter note F#2, and continues with a series of eighth notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357,

# Emerald Forest

*Emerald Forest* showcases Victor's two-handed accompaniment and Steve's fluid fretless work. By playing two notes with each hand, Victor creates a rolling bed of 6th chords for Steve to solo over (Example 19). Using the ii-V-I cadence from Example 2, you can create the same kind of rolling effect (Example 19A). Like the previous pattern, try moving it around in whole steps.

Steve uses a different approach to this same effect in Example 20. He creates a rolling arpeggio with artificial harmonics and moves to the upper node 17 frets above the fretted note. This produces a note one octave and a fifth above the fundamental and adds upper extensions to the chord voicings (see *Advanced Rock Bass*).

## Example 19

On this song, Victor lays down a two-handed tapping ostinato bass part providing a pad, over which Steve can play the melody and improvise. The first half of the ostinato pattern is derived from an E major pentatonic scale beginning on low E on the E string. The pattern then repeats, up a fourth from A on the A string. In the following examples the notes played by the left hand are stems down and the notes played by the right hand are stems up.

Example 19 is a musical notation for a two-handed tapping ostinato pattern. The notation is written on a grand staff with a bass clef. The left hand (stems down) and right hand (stems up) play a sequence of notes. The notes are: E2 (12th fret), F#2 (14th fret), G#2 (16th fret), A2 (18th fret), B2 (16th fret), C#3 (16th fret), D#3 (18th fret), E3 (16th fret), F#3 (12th fret), G#3 (14th fret), A3 (16th fret), B3 (18th fret), C#4 (16th fret), D#4 (18th fret), E4 (16th fret). The pattern is labeled E9 and includes a 6th fret marker.

Example 19A: (not on recording)

A ii-V-I cadence using two-handed tapping technique.

Example 19A is a musical notation for a ii-V-I cadence using two-handed tapping technique. The notation is written on a grand staff with a bass clef. The left hand (stems down) and right hand (stems up) play a sequence of notes. The notes are: Dm7 (10th fret), E7 (12th fret), F#7 (15th fret), G7 (17th fret), A7 (15th fret), B7 (12th fret), Cmaj7 (10th fret), Dmaj7 (8th fret), E7 (10th fret), F#7 (14th fret), G7 (16th fret), A7 (15th fret), B7 (17th fret), Cmaj7 (21st fret), Dmaj7 (21st fret). The pattern is labeled Dm7, G7, Cmaj7, and 8va.

Top voice: A.H., 15ma (throughout)  
Bottom voice: 8va (throughout)

Gmaj7

16(28) 16(28) 16(35) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28)

15

F#m7

14(26) 14(33) 14(26) 14(26) 14(26) 14(26) 14(33) 14(26) 14(26) 14(26) 14(26) 14(26)

14

Fmaj7

14(26) 14(33) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26)

13

Am7/C

14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26)

19

A7/C#

14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26) 14(26)

14

Dmaj7

16(28) 18(36) 18(37) 18(36) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28)

15

C#m7

16(28) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28)

15

Cmaj7

16(28) 16(35) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28) 16(28)

14

# Moonridge

This is Steve's solo piece. In it, he relies on an open D drone string to serve as a pedal for the moving voices in the chords (Example 21). Note Steve's signature use of artificial harmonics. In Example 22, you can see how these are used to produce an  $E_m^{6/9}$  chord by moving to the 17th fret node. Example 23 shows the harmonic available on the open E string. Steve explores the whole concept of harmonics in *Advanced Rock Bass*.

## Example 21

This solo piece by Steve is a great right hand study. The melody is played on the G and C strings while the open D pedal tone is played "In the cracks."

8va (top voice only)

(8va)

3

A.H.

C7

A.H.

(14) 14 14 14 16 17 16 14 11 (11) 9 (12) 11 0 10(22) 11 9(21) 10(22) 11 9(21) 11(23)



## Example 22

This piece also serves as an excellent example of harmonic technique. You will notice that Steve ascends through the arpeggio using harmonics at the octave (12 frets higher than the fretted notes), he then descends through the arpeggio, up a fifth, by sliding his right hand further along the neck and playing the harmonics a fifth higher (19 frets above the fretted notes).

Example 22 musical notation. The top staff is in treble clef, key of D major (two sharps), and 3/4 time. It features a melodic line with notes and rests. Above the staff, there are labels for artificial harmonics: "8va A.H." and "Top voice 8va A.H.". The bottom staff is in bass clef, showing fret numbers for the left hand. The fret numbers are: 12, 11, 9, 12(24), 11, 9(21), 7(19), 11(23), 11(30), 11(23), 9(21), 9(21), 9(21), 7(19), 0, 7(19), 0. The notation includes various musical symbols such as notes, rests, and accidentals.

## Example 23

In this example, Steve demonstrates the "E" harmonic series of artificial harmonics on the G string. Beginning with the 9th fret, he then plays the octave E at the 21st fret, then the 5th (B) at the 28th fret, followed by the next E at the 33rd fret and G# at the 37 fret. Obviously, you don't really have 37 frets on your instrument. Instead you must imagine these fret positions and locate the notes by ear. Once you find the "spot", memorize it's location. You will be surprised by how, with a little practice, you can find these "off the neck" harmonics very quickly; Steve calls this "muscle memory." Experiment, there are many other harmonics available.

Note: Harmonics follow the overtone series, which means that the same harmonics are available for all notes.

Example 23 musical notation. The top staff is in treble clef, showing notes and rests. Above the staff, there is a label for artificial harmonics: "A.H., 15ma". The bottom staff is in bass clef, showing fret numbers for the left hand. The fret numbers are: 9, 9(21), 9(28), 9(33), 9(37). The notation includes various musical symbols such as notes, rests, and accidentals.

# Donna Lee

This is the showpiece of this entire collection. Victor takes every concept that he has used to play funk vocabulary and uses them in the context of linear bebop lines. He uses his "double thumbing" technique (see Example 13) play scalar lines (Example 14) and the head (Example 25). Although this seems mind-boggling, there is a pattern to it. When playing an eighth note scale passage he uses down/up strokes of the thumb. Triplets are played thumb down – thumb up – pop. Finally arpeggios are played: thumb – hammer – index – middle. All of the techniques are demonstrated in Example 25A.

In addition to some incredible soloing, Steve does some great comping on this track (Example 26). Note how he uses artificial harmonics throughout to make the chord voicings more interesting and clear.

### Example 24

In order to play *Donna Lee* with the incredible speed and driving feel with which he does, Victor uses a down-stroke with the thumb combined with an index finger pluck (see Example 13). To gain command of this technique practice the following C major scale using the indicated right hand fingerings.

### Example 25

Here is the first section of *Donna Lee* with complete right hand fingerings.

A<sup>b</sup> F<sup>7</sup> B<sup>b</sup>7

12-13-12 15-14 13-11 15-13-12 8-11 8 9-11-9-8 11-10 8-11 10-8



# A Chick From Corea

by Steve Baily and Victor Woote

Moderate  $\text{♩} = 120$

Intro:

Steve:

N.C.  
8va

B $\flat$ 7

N.C.

A $\flat$ 7

Steve's Intro:

22 22 20 18 17 16

Victor:  
8va

Victor's Intro:

17 17 20 17 19 17 20 19 17 19 15 15 14 17 15 14 17 15 12

N.C.  
(8va)

A.H. A.H. A.H. A.H. A.H.

Steve's Main Theme:

20 19 17 20 18 17 22 20 19 22 20 18 17 15(27) 12(24) 13(25) 11(23) 13(25)

(8va)

Victor's Main Theme:

19 17 15 19 17 15 19 17 15 19 17 15 18 15 12 14 11 13

G7  
(8va)D $\flat$ 7

A.H.

A.H.

17(29)  
16(28)

(8va)

N.C.  
(Cm7)  
*loco*(A $\flat$ 7

G7)

Cm7

(8va)

B $\flat$ m7E $\flat$ 7A $\flat$ 78va  
A.H.

G7

A.H.

A.H.  
12(24)  
11(23)

A.H.

11(29)  
10(22)

(8va)

*tr*

15 14 13 12

15 14 13 12 (12)(13) 15

14 15 14 13 14 13 12 13 12 11



[illegible]

A7 D7 G7  
 11 12 11 11 10 11 10 10 9 10  
 (8va)  
 24 22 20 19 22 20 18 16 20 19 17 20 18 19 18 17

Musical score for "The Rose Tree". The score is in 2/4 time and C major. It features a piano accompaniment and a vocal line. The piano part includes a bass line with chords (Cm7, A7, G7, Cm7) and a right hand with a melody. The vocal line is a single staff with a melody. The score is in 2/4 time and C major.

B<sup>b</sup>m7

E<sup>b</sup>7

A<sup>b</sup>7

8va

G7

A.H.

A.H.

Musical notation for the first system, featuring bass clef, key signature of two flats, and various chord symbols (B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>7, G7) and fingering numbers (13, 12, 11, 12(24), 11(23), 10(22)).

(8va)

Musical notation for the second system, featuring bass clef, key signature of two flats, and various chord symbols (B<sup>b</sup>m7, E<sup>b</sup>7, A<sup>b</sup>7, G7) and fingering numbers (15, 14, 13, 12, 15, 14, 13, 12, 14, 15, 14, 13, 14, 13, 12, 13, 12, 11).

Cm7

F7

B<sup>b</sup>m7

E<sup>b</sup>7

8va

loco

Musical notation for the third system, featuring bass clef, key signature of two flats, and various chord symbols (Cm7, F7, B<sup>b</sup>m7, E<sup>b</sup>7) and fingering numbers (15, 15, 15, 15, 14, 13, 13, 13, 12, 15, 13, 11).

(8va)

Musical notation for the fourth system, featuring bass clef, key signature of two flats, and various chord symbols (Cm7, F7, B<sup>b</sup>m7, E<sup>b</sup>7) and fingering numbers (22, 22, 20, 22, 19, 22, 20, 19, 22, 22, 20, 20, 18, 22, 20, 18, 22, 20, 20).

A<sup>b</sup>7

D<sup>b</sup>7

A<sup>b</sup>7

G7

Cm7

Musical notation for the fifth system, featuring bass clef, key signature of two flats, and various chord symbols (A<sup>b</sup>7, D<sup>b</sup>7, A<sup>b</sup>7, G7, Cm7) and fingering numbers (12, 11, 11, 10, 13, 12, 10, 13, 11, 12, 12, 10, 0, 9).

(8va)

Musical notation for the sixth system, featuring bass clef, key signature of two flats, and various chord symbols (A<sup>b</sup>7, D<sup>b</sup>7, A<sup>b</sup>7, G7, Cm7) and fingering numbers (24, 22, 20, 19, 22, 20, 18, 16, 20, 19, 17, 20, 18, 19, 19, 17).

Sheet music for guitar, featuring three systems of music. Each system includes a bass staff with a treble clef and a bass clef, and a guitar staff with a treble clef and a bass clef. The music is written in B-flat major (two flats) and 4/4 time.

**System 1:**

- Chords: A<sup>b</sup>7 (8va), G7, Cm7
- Staff 1 (Bass): 16 17 15 17 15 15 15 17 16 | 17 19 17 20 20 17
- Staff 2 (Guitar): Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb S
- Staff 3 (Guitar): 12 11 12 11 11 10 11 10 10 0 10 8 10 8 10 0 8 10 0

**System 2:**

- Chords: A<sup>b</sup>7 (8va), G7, F7
- Staff 1 (Bass): 16 17 15 17 15 17 15 17 16 | 15 17 19 16 17 18 19 17
- Staff 2 (Guitar): S Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb S
- Staff 3 (Guitar): 12 11 12 11 11 10 11 10 9 8 9 8 9 8 9 8 8 8 8

**System 3:**

- Chords: A<sup>b</sup>7 (8va), G7, G<sup>b</sup>7, F7
- Staff 1 (Bass): 16 17 15 17 15 17 15 17 16 | 14 15 13 15 13 13 15
- Staff 2 (Guitar): Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb S
- Staff 3 (Guitar): 12 11 12 11 11 10 11 10 10 9 10 9 9 8 9 8 8 8

N.C.  
loco

8va

E7

First system of music. The staff shows a melodic line in bass clef with a key signature of two flats. The fretboard diagram below the staff shows fingerings: 12-14-16-11-13-15-13-15-17-14-16-17-18-17-16-18-19-21-18-21-23-21-23-18-10-X-18.

E7  
8va

Second system of music. The staff shows a melodic line in bass clef. The fretboard diagram below the staff shows fingerings: 8-7-7, (8-7-7), 8-7-7, 8-7-7, 8-7-7, 8-7-7.

loco  
Cm7

Third system of music. The staff shows a melodic line in bass clef. The fretboard diagram below the staff shows fingerings: 10-9-8-7, 11-10-8-10.

8va

Fourth system of music. The staff shows a melodic line in bass clef. The fretboard diagram below the staff shows fingerings: 17-17-20-17-19-17-20-19-17-19, 15-15-14-17-15-14-17-15-17.

Bbm7

Eb7

Ab7

G7

Fifth system of music. The staff shows a melodic line in bass clef. The fretboard diagram below the staff shows fingerings: 6-8-6-8, 6-8, 5-16-5. The word "Harm." is written above the staff.

(8va)

Sixth system of music. The staff shows a melodic line in bass clef. The fretboard diagram below the staff shows fingerings: 15-14-13-12, 15-14-13-12-(12)(13)-15, 14-15-14-13-14-13-12-13-12-11. The word "Harm." is written above the staff.

(Cm<sup>7</sup>)                      F<sup>7</sup>                      A                      B<sup>b</sup>m<sup>7</sup>                      A.H.                      E<sup>b</sup>7                      A

(8va)

15 19 15 19 15 14 13 13(25) 13(25) 13 11

To Coda ⊕

A<sup>b</sup>7                      D<sup>b</sup>7                      N.C.

(8va)

12 11 11 11 11 10 19 12 10 13 11 12 12 10

To Coda ⊕

24 22 20 19 22 20 18 16 20 19 22 20 18 19 17 12 12 15

Bass Solo (Victor):

Cm<sup>7</sup>                      A<sup>b</sup>7                      G<sup>7</sup>                      Cm<sup>7</sup>

(8va)

10 9 8 7 11 10 8 10

tr tr tr tr tr tr

(15) 19(20) 17(19) 15 (17) 12 (14) 12 15 17 15 18 15 15(17) 13 12 15

Bbm7

Eb7

Ab7

G7

(8va)

(Cm7)

F7

Bbm7

Eb7

(8va)

Ab7

A.H.

Db7

A.H.

G7

A.H.

(8va)

loco

8va

Cm7

3 2 1 0 4 3 1 3

(8va)

19 17 15 20 18 19 17 15 20 18 19 15 19 15 19

Bbm7

Eb7

A7

G7

1 4 1 1 4 6 9

(8va)

19 15 19 15 17 15 16 15 19 17 19 15 17 14 15 17 15 17 15 19 15 14 13 12 13

Cm7

F7

Bbm7

Eb7

3 3 3 2 1 3 1 3

(8va)

10 13 10 12 13 15 12 15 13 12 19 15 12 13 15 12 15 12 13 14 15 12 15 19 12 15 19 13 15 13 12 15



Cm7

[illegible]

(8va) tr

tr

13 (15) 12 13 13 14 12 15 13 16 14 17 15 15 15 15 15 16

The musical notation for the bass line of 'The Rose Tree' is shown on a five-line staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody consists of the following notes: B2 (half note), A2 (quarter note), G2 (quarter note), F2 (half note), E2 (quarter note), D2 (quarter note), C2 (half note), and B1 (quarter note). Below the staff, the fret numbers for the bass line are indicated: 1, 0, 1, 0, 4, 3, 5, 3.

(8va)

15 15 15 15 15 15 15 15 15 15 15 15 10 10  
17 17 16 16 15 15 14 13 13 13 12 12 12 8 8  
T A B 10 10 10 8 10 8

[illegible]

(8va)

Tb

3 S S

10 11 10 13 10 12 10 13 12

12 13 15 12 15 14 13 15 12 15 13 15 12

Cm7

First system of guitar notation for Cm7. The top staff shows a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. The bottom staff shows a treble line with notes G4, F4, E4, D4, C4, B3, A3, G3. The (8va) line shows a sequence of fret numbers: 19, 17, 15, 20, 18, 19, 17, 15, 20, 18, 19, 15, 19, 15, 19.

Bbm7

F7

A7

G7

Second system of guitar notation for Bbm7, F7, A7, and G7. The top staff shows a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. The bottom staff shows a treble line with notes G4, F4, E4, D4, C4, B3, A3, G3. The (8va) line shows a sequence of fret numbers: 19, 15, 19, 15, 17, 15, 16, 15, 19, 17, 19, 15, 17, 14, 15, 17, 15, 17, 15, 19, 15, 14, 13, 12, 13.

Cm7

F7

Bbm7

E7

Third system of guitar notation for Cm7, F7, Bbm7, and E7. The top staff shows a bass line with notes G2, F2, E2, D2, C2, B1, A1, G1. The bottom staff shows a treble line with notes G4, F4, E4, D4, C4, B3, A3, G3. The (8va) line shows a sequence of fret numbers: 10, 13, 10, 12, 13, 15, 12, 15, 13, 12, 13, 15, 12, 15, 12, 13, 14, 12, 15, 13, 12, 13, 15, 13, 12, 15.

Musical score for "The Girl on the Train" by Lisa Fiedler. The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piece is divided into four measures, each with a chord symbol above it: A $\flat$ 7, D $\flat$ 7, G7, and Cm7. The melody consists of eighth and quarter notes. The first measure (A $\flat$ 7) contains four eighth notes: B $\flat$ 4, A $\flat$ 4, G4, and F4. The second measure (D $\flat$ 7) contains a quarter note D $\flat$ 4, followed by a dotted quarter note C4, and then two eighth notes B $\flat$ 4 and A $\flat$ 4. The third measure (G7) contains a quarter note G4, followed by a dotted quarter note F4, and then two eighth notes E4 and D4. The fourth measure (Cm7) contains a quarter note C4, followed by a dotted quarter note B $\flat$ 3, and then two eighth notes A $\flat$ 3 and G3. The score ends with a double bar line.

(8va) *tr* ~~~~~

*tr* ~~~~~

19 (15) 12 19 19 14 12 15 19 16 14 17 15 15 15 15 15 16

[illegible]

(8va)

15 15 15 15 15 15 15 15 15 15 15 15 10 10  
17 17 16 16 15 15 14 13 13 13 12 12 12 8 8  
10 10 10 8 10 8

[illegible]

(8va)

Tb

3 S S

AS

Cm7 F7 Bbm7 Eb7

(8va) loco

A#7 Db7 G7 Cm7

A#7 8va G7 Cm7

Tb S Tb S Tb S Tb S Tb S Tb S Tb S

A<sup>b</sup>7  
(8va)

G7

F7

First system of musical notation. The top staff is a bass clef with a key signature of two flats (Bb, Eb). It contains a melodic line with eighth and sixteenth notes, including slurs and ties. Below the staff are two lines of fret numbers for guitar. The first line has fret numbers 24, 20, 20, 19, 20, 22, 22, 23, 21, 22, 15, 17, 15, 16, 15, 17, 16. The second line has fret numbers 12, 11, 12, 11, 11, 10, 10, 11, 10, 9, 8, 8, 8, 8, 8, 10. Above the second line are labels: Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, Tb.

A<sup>b</sup>7  
(8va)

G7

G<sup>b</sup>7

F7

Second system of musical notation. The top staff is a bass clef with a key signature of two flats (Bb, Eb). It contains a melodic line with eighth and sixteenth notes, including slurs and ties. Below the staff are two lines of fret numbers for guitar. The first line has fret numbers 15, 15, 14, 14, 13, 13, 12, 12, 17, 17, 16, 16, 15, 15, 14, 14, 13, 13, 12, 12, 14, 14, 13, 13. The second line has fret numbers 12, 11, 12, 11, 11, 10, 10, 11, 10, 9, 8, 8, 8, 8, 8, 10, 9, 9, 9, 8, 8, 8, 8. Above the second line are labels: Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, Tb. The text "(cont. simile)" is written above the staff.

E7  
(8va)

loco

Third system of musical notation. The top staff is a bass clef with a key signature of two flats (Bb, Eb). It contains a melodic line with eighth and sixteenth notes, including slurs and ties. Below the staff are two lines of fret numbers for guitar. The first line has fret numbers 16, 15, 14, 13, 12, 15, 16, 12, 13, 13, 14, 13, 12, 13, 12, 9, 11, 10, 8, 10, 7, 9, 6, 5, 7. The second line has fret numbers 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 6, 7, 9. Above the second line are labels: Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, Tb. The text "(14)" is written above the first line.

A<sup>b</sup>7  
8va

G7

Cm7

First system of guitar tablature. The top staff shows musical notation in bass clef with a key signature of two flats. The bottom staff shows fret numbers. The first measure has frets 14, 15, 0, 16, 19, 17, 15, 0, 17, 16. The second measure has frets 24, 19, 20, 22, 19, 0, 15, 12, 12, 11. Chord symbols A<sup>b</sup>7 8va, G7, and Cm7 are positioned above the staff.

A<sup>b</sup>7  
(cont. 8va)

G7

F7

Second system of guitar tablature. The top staff shows musical notation with a wavy line indicating a slide. The bottom staff shows fret numbers. The first measure has frets 17, 15, 15, 17, 20, 19. The second measure has frets 17, 19, 19, 19. Chord symbols A<sup>b</sup>7 (cont. 8va), G7, and F7 are positioned above the staff.

A<sup>b</sup>7

G7

G<sup>b</sup>7

F7

Third system of guitar tablature. The top staff shows musical notation with a wavy line indicating a slide. The bottom staff shows fret numbers. The first measure has frets 24, 19, 15, 17, 16, 15, 18, 16, 15, 16, 17, 16. The second measure has frets 11, 14, 13, 12, 11, 14, 12. Chord symbols A<sup>b</sup>7, G7, G<sup>b</sup>7, and F7 are positioned above the staff.

E7

The first system of musical notation for 'A Chick From Corea' features a bass staff with a key signature of two flats and a common time signature. The melody is written in eighth and sixteenth notes, with a final measure containing a wavy line. Below the staff is a fretboard diagram with two lines, A and B, showing fingerings for the first two measures. The first measure has frets 13, 14, 14, 16, 15, 17, 16, 18, and 10. The second measure has frets 18, 19, 19, 21, 19, 21, and 21, followed by a wavy line.

A<sup>b</sup>7

G7

Cm7

The second system of musical notation continues the piece with a key signature of two flats and a common time signature. The melody includes a triplet of eighth notes in the first measure. Below the staff is a fretboard diagram with two lines, A and B, showing fingerings for the first two measures. The first measure has frets 20, 20, 17, 18, 10, 15, 16, 15, and 10. The second measure has frets 17, 15, 14, 17, 17, 20, and 20.

A<sup>b</sup>7

G7

F7

The third system of musical notation continues the piece with a key signature of two flats and a common time signature. The melody includes a triplet of eighth notes in the first measure. Below the staff is a fretboard diagram with two lines, A and B, showing fingerings for the first two measures. The first measure has frets 10, 10, 15, 16, 15, 16, 15, 18, and 10. The second measure has frets 15, 17, 14, 16, 14, and 14.



A<sup>b</sup>7                      G<sup>7</sup>                      G<sup>b</sup>7                      F<sup>7</sup>

24 19 20 19 X 17 18 19 17 17 16 X 16 15 15 18 15 18 15 13 14 14

E<sup>7</sup>                      (F<sup>7</sup>)                      (F<sup>#</sup>7)                      (G<sup>7</sup>)

14 19 14 15 14 15 16 15 16 17 16 17

E<sup>7</sup>  
*loco*

6 7 6 7 6 7 6 7 6 7 6 7 6 7

First system of musical notation. The top staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and quarter notes. The bottom staff is a guitar fretboard diagram with two lines of numbers. The first line of numbers is: 8, 8, 8, 8, 14, 14, 13, 12. The second line of numbers is: 7, 7, 7, 7, 12, 12, 11, 10. Chord symbols E<sup>b</sup>7 and D7 are written above the staff.

Second system of musical notation. The top staff is in bass clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes. The bottom staff is a guitar fretboard diagram with two lines of numbers. The first line of numbers is: 11, 11, 11, 11, 11, 11, 11, 11. The second line of numbers is: 9, 11, 9, 11, 9, 11, 9, 11.

Third system of musical notation. The top staff is in bass clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes. The bottom staff is a guitar fretboard diagram with two lines of numbers. The first line of numbers is: 11, 13, 15, 13, 15, 13, 11, 11. The second line of numbers is: 11, 13, 15, 13, 15, 13, 11, 11. Chord symbols D<sup>b</sup>7 and 8va are written above the staff.

Fourth system of musical notation. The top staff is in bass clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes. The bottom staff is a guitar fretboard diagram with two lines of numbers. The first line of numbers is: 10, 10, 10, 10, 10, 10, 10, 10. The second line of numbers is: 9, 9, 9, 9, 9, 9, 9, 9. Chord symbols G<sup>b</sup>7 and (8va) are written above the staff.

Fifth system of musical notation. The top staff is in bass clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes. The bottom staff is a guitar fretboard diagram with two lines of numbers. The first line of numbers is: 13, 11, 15, 13, 13, 11, 13, 11. The second line of numbers is: 13, 14, 13, 13, 11, 13, 11, 13. Chord symbols G<sup>b</sup>7 and (8va) are written above the staff.

Sixth system of musical notation. The top staff is in bass clef with a key signature of two flats. It contains a melodic line with eighth and quarter notes. The bottom staff is a guitar fretboard diagram with two lines of numbers. The first line of numbers is: 11, 13, 11, 14, 13, 11, 13, 11. The second line of numbers is: 11, 13, 11, 14, 13, 11, 13, 11. Chord symbols G<sup>b</sup>7 and (8va) are written above the staff.

B<sup>7</sup>

First system of musical notation. The bass staff contains a B<sup>7</sup> chord and a melodic line. The guitar staff shows fret numbers: 15, 14, 15, 14, 15, 14, 15, 14, 15, 14, 15, 14.

(8va)

Second system of musical notation. The bass staff contains a melodic line. The guitar staff shows fret numbers: 11, 13, 11, 13, 14, 14, 11, 11, 11, 14, 14, 13, 11, 13, 9, 10, 11, 8, 9, 9, 11, 11.

E<sup>7</sup>E<sup>b</sup>7D<sup>7</sup>

Third system of musical notation. The bass staff contains E<sup>7</sup>, E<sup>b</sup>7, and D<sup>7</sup> chords and a melodic line. The guitar staff shows fret numbers: 14, 13, 14, 13, 14, 13, 14, 13, 14, 13, 12, 11, 12, 12, 11, 10.

(8va)

Fourth system of musical notation. The bass staff contains a melodic line. The guitar staff shows fret numbers: 9, 13, 9, 9, 11, 9, 12, 13, 14, 14, 11, 14, 12, 13, 11, 13.

D<sup>b</sup>7

Fifth system of musical notation. The bass staff contains a D<sup>b</sup>7 chord and a melodic line. The guitar staff shows fret numbers: 11, 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, 10.

(8va)

Sixth system of musical notation. The bass staff contains a melodic line. The guitar staff shows fret numbers: 13, 13, 13, 15, 13, 15, 15, 13, 13, 15, 15, 13, 15, 13, 11, 13, 15, 13, 15, 15, 13, 10, 20, 22.

G<sup>b</sup>7(A<sup>b</sup>m7)

(Am7)

(Bm7)

G<sup>b</sup>7D<sup>b</sup>m7G<sup>b</sup>7

First system of musical notation. It consists of three staves. The top staff is a bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a series of chords and notes. The middle staff is a guitar fretboard diagram with two lines, showing fingerings for the first two strings. The bottom staff is a guitar fretboard diagram with two lines, showing fingerings for the last two strings. The system is divided into two measures by a vertical line.

(8va)

loco

Second system of musical notation. It consists of three staves. The top staff is a bass clef with a key signature of three flats. It contains a series of chords and notes. The middle staff is a guitar fretboard diagram with two lines, showing fingerings for the first two strings. The bottom staff is a guitar fretboard diagram with two lines, showing fingerings for the last two strings. The system is divided into two measures by a vertical line.

B7

(F<sup>#</sup>m7) (C<sup>#</sup>m7)

(Dm7)

(D<sup>#</sup>m7)

B7

Third system of musical notation. It consists of three staves. The top staff is a bass clef with a key signature of three flats. It contains a series of chords and notes. The middle staff is a guitar fretboard diagram with two lines, showing fingerings for the first two strings. The bottom staff is a guitar fretboard diagram with two lines, showing fingerings for the last two strings. The system is divided into two measures by a vertical line.

E7

E<sup>b</sup>7

D7

Fourth system of musical notation. It consists of three staves. The top staff is a bass clef with a key signature of three flats. It contains a series of chords and notes. The middle staff is a guitar fretboard diagram with two lines, showing fingerings for the first two strings. The bottom staff is a guitar fretboard diagram with two lines, showing fingerings for the last two strings. The system is divided into two measures by a vertical line.

D<sup>+</sup>7  
8va

First system of musical notation for D<sup>+</sup>7 8va. The top staff is a bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a sequence of chords and single notes. The bottom staff shows fingerings: 17 16 16 17 16 17 16 17 16 17 16 17 16 15.

8va

Second system of musical notation for D<sup>+</sup>7 8va. The top staff continues the sequence of chords and single notes. The bottom staff shows fingerings: 13 13 13 13 13 13 13 13 13 13 13 13 13 13.

G<sup>+</sup>7  
(8va)

First system of musical notation for G<sup>+</sup>7 (8va). The top staff is a bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a sequence of chords and single notes. The bottom staff shows fingerings: 16 15 15 16 15 16 15 16 15 16 15 16 15 15.

(8va)

Second system of musical notation for G<sup>+</sup>7 (8va). The top staff continues the sequence of chords and single notes. The bottom staff shows fingerings: 13 13 13 13 13 13 13 13 13 13 13 13 13 13.

C<sup>+</sup>7  
(8va)

First system of musical notation for C<sup>+</sup>7 (8va). The top staff is a bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a sequence of chords and single notes. The bottom staff shows fingerings: 15 14 14 15 14 15 14 15 14 15 14 15 14 14.

(8va)

Second system of musical notation for C<sup>+</sup>7 (8va). The top staff continues the sequence of chords and single notes. The bottom staff shows fingerings: 13 13 13 13 13 13 13 13 13 13 13 13 13 13.

$(\delta v_i)$ 

*D.S.  $\text{X}$  al Coda*

The musical notation for the bass line of 'The Rose Tree' is shown below the treble line. It consists of a single staff with a bass clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in a simple, stepwise fashion, with notes corresponding to the fret numbers 13, 12, 11, 10, 14, 13, 12, and 11. The notes are: B-flat (13), A-flat (12), G-flat (11), F (10), E-flat (14), D-flat (13), C (12), and B-flat (11).

*D.S.  al Coda*

[illegible]

N.C.

[illegible]

(8va)

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, also ending with a repeat sign. Below the musical staff, there are two rows of numbers: the top row (labeled 'A') contains the sequence 19, 17, 20, 18, 19, 17, 20, 19, 17, 19, 17, and the bottom row (labeled 'B') contains the sequence 19, 17, 20, 18, 19, 17, 20, 19, 17, 19, 17. The key signature is one flat (B-flat), and the time signature is 4/4.

Cm

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which also end with a repeat sign. The melody is written in a treble clef with a key signature of one flat (B-flat). The first measure of the first system contains a half note G4, a quarter note A4, a quarter note B-flat4, and a half note C5. The second measure contains a half note B-flat4, a quarter note A4, a quarter note G4, and a half note F#4. The first measure of the second system contains a half note E4, a quarter note D4, a quarter note C4, and a half note B3. The second measure contains a half note A3, a quarter note G3, a quarter note F#3, and a half note E3. The bass line is written in a bass clef with a key signature of one flat. The first measure of the first system contains a half note G3, a quarter note A3, a quarter note B-flat3, and a half note C4. The second measure contains a half note B-flat3, a quarter note A3, a quarter note G3, and a half note F#3. The first measure of the second system contains a half note E3, a quarter note D3, a quarter note C3, and a half note B2. The second measure contains a half note A2, a quarter note G2, a quarter note F#2, and a half note E2. The lyrics 'The Rose Tree' are written below the first system, and 'The Rose Tree' is written below the second system. The tempo 'Allegretto' is indicated at the beginning of the first system. The time signature '3/4' is indicated at the beginning of the first system. The key signature 'B-flat' is indicated at the beginning of the first system. The piece is in 3/4 time and has a key signature of one flat.

15 ma  
A.H.

The second system of the musical score for 'The Rose Tree' is shown. It continues with a bass clef and a key signature of one flat. The melody is written on a single staff. The lyrics 'The Rose Tree' are written below the staff. The system ends with a double bar line.

# Bangkok Blues

by Steve Bailey and Victor Wooto

Ballad shuffle ♩ = 176

Steve:

N.C.

top note 15ma

A.H.

Steve's guitar part (N.C. position):

21(33) 23 21 14(26) 15 14 12(24) 14(26) 21(33) 23 21 15(27) 14 12(24) 14(26)

17 19 17 10 11 10 8 10 17 19 17 11 10 8 10

Victor:

Victor's guitar part (N.C. position):

17 19 17 10 11 10 8 10 17 19 17 11 10 8 10

(top note 15ma)

A.H.

Steve's guitar part (top note 15ma):

21(33) 23 21 14(26) 15 14 12(24) 14(26) 12(24) 13(25) 12 10(22) 12(24)

17 19 17 10 11 10 8 10 8 12



(15ma)  
A.H. 8va

G<sup>7</sup> Am<sup>7</sup>

A.H.

21(33) 29 21 20(32) 19 17 19(31) 17(29) 18(30) 17(29) 18 17 15 17

5 9 3 3 5 5 0 3 5 (5) 3 5

1/2

G<sup>13</sup> 8va Am<sup>7</sup>

A.H.

A.H.

16 16(28) 17 19 17

15 15(27) 15(27) 15 17

15 17

S 1/2 S 1/2 S 1/2 S 1/2 S S

9 (9) 7 (7) 10 (10) 9 (9) 7 0 3 3 5 9 7

G<sup>13</sup> (8va) D<sup>7</sup> E<sup>7</sup>

A.H.

A.H.

A.H.

16(28) 16(28) 17 19(31)

15(27) 15(27) 15(27) 16 15

15 15

S 1/2 S 1/2 S 1/2 S 1/2 S S

9 (9) 7 (7) 10 (10) 9 (9) 7 9 (9) 7 9

Am7  
15ma  
A.H.

First system of musical notation. Bass staff: Melodic line. Guitar staff: Fret numbers. Bass line: Fret numbers.

(15ma)

A.H.

G7

Am7

8va

Second system of musical notation. Bass staff: Melodic line. Guitar staff: Fret numbers. Bass line: Fret numbers.

A7

A7sus

A7(b5)

A7sus

Third system of musical notation. Bass staff: Melodic line. Guitar staff: Fret numbers. Bass line: Fret numbers.

A7                      A7sus                      A7(b5)                      A7

T A B  
 19 17 18 17 20 21  
 5 0 3 5 0 3 5 0 3 3

8va      F6/9      F      Fsus                      Fmaj7      F6/9

T A B  
 19 17 15 21 19  
 13 13 13 13 13 16 19 14 13 16

F6/6      F7(#11)                      (E5)                      A.H.

(8va)

T A B  
 19 17 16 13 16 13 12 12(24) 13(25)  
 19 19 13 13 13 13 13 13 13 13 16 13 13 12 12(24) 13(25) 19 17 16 5

G7

Am7

G7

Am7

loco

tr

tr (2)

tr

12 (14)

19 1/2 (19) 19 1/2 (19) 17 19 17 19 1/2 (19) 19 1/2 (19) 17 19 17

5 (5) 5 (5) 3 5 3 5 (5) 5 (5) 3 5 5 3

G7

Am7

G7

top note 8va

Am7

A.H.

(12)

14(26) 12(24)

10 8

19 1/2 (19) 19 1/2 (19) 17 19 19 17 19 1/2 (19) 17 19 19

5 (5) 5 (5) 3 5 0 3 5 (5) 3 5

(top note 8va)

G7

Am7

G7

Am7

A.H.

14(26) (14) 14(26) (14) 12(24) 14(26) 12(24) 14(26) (14) 14(26) (14) 12(24) 14(26) 12(24)

10 (10) 10 (10) 8 10 8 10 (10) 10 (10) 8 10 10 8

G7 Am7 G7 Am7  
 top voice 15ma - -  
 A.H. - -

14(26) (14) 14(26) (14) 12(24) 9(21) 9(21) 12(24) 15(27) 14(26) 12(24) 14(26) 14(26) 12(24)

10 (10) 10 (10) 8 5 5 8 11 10 8 10 10

top voice 8va - -

22 21 5 9

(15ma) G7 Am7 G7 Am7  
 (A.H.)

14(26) (14) 14(26) (14) 12(24) 12(24) 14(26) (14) 14(26) (14) 12(24) 14(26) 14(26) 12(24)

10 (10) 10 (10) 8 10 8 10 (10) 10 (10) 8 10 10

23 1/2 (23) 23 1/2 (23) 21 22 21 23 1/2 (23) 23 1/2 (23) 21 22 22 2

5 (5) 5 (5) 3 5 3 5 (5) 5 (5) 3 5 5

(15ma) G7 Am7 G7 Am7  
 (A.H.)

14(26) (14) 14(26) (14) 12(24) 9(21) 9(21) 12(24) 15(27) 14(26) 12(24) 14(26)

10 (10) 10 (10) 8 5 5 8 11 10 8 10

23 1/2 (23) 23 1/2 (23) 21 14 14 17 19 1/2 (19) 17 19

5 (5) 5 (5) 3 5 0 3 5 (5) 3 5

G13  
(15ma)

Am7

8va

A.H.

A.H.

loco

G13  
(8va)15ma  
A.H.

D7

E7

A.H.

1/2

Am7

top note 15ma

A.H.

A.H.

21(33) 23 21 14(26) 15 14 12(24) 14(26)

17 19 17 10 11 10 8 10

23(35) 21(33) 15(27) 14(26) 12(24) 14(26) 12 14

19 17 11 10 8 10 8 10

5 0 3 3 5 5 0 3 3 5 0 3

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody and the first line of the accompaniment. The second system contains the second line of the melody and the second line of the accompaniment. The third system contains the third line of the melody and the third line of the accompaniment. The melody is written in treble clef and the accompaniment is written in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. The lyrics 'The Rose Tree' are written below the melody. The score is for a single melodic line and a single accompaniment line.

[illegible]



# Stan the Man

Slow ballad ♩ = 68

E/G#

top voice 8va

A.H.

Intro:

Steve:

by Steve Bailey and Victor Wooten

4/4

A.H.

9(21) 9(21) 9(28) 9(26) 9(21) 9(21) 11(23) 9(21) 9(28) 11(30) 9(28) 11(30) 9(21) 11(23)

9 9 10

A.H.

rit.

A.H.

11(29) 11(23) 11(30) 11(30) 11(29) 11(23) 11(29) 11(23) 14(26) 16(28) 14(26) 13(25)

11 12 12

Rubato

Intro:

Moderate rock ♩ = 120



E/G#

16

Rubato

Intro:

Victor (ten. bass):

3 11 9 11 4 6 4 6 8 12 8 12 6 4 6

**A maj<sup>9</sup>** **E/B**

6(18) 4(16) 4(23) 6(25) 4(16) 6(18) 9(21) 8(20) 8(27) 8(20) 9(21)

13 (8) 11 9 9 (4) 13 6 4 6

**C<sup>♯</sup>m7** **E/G<sup>♯</sup>**

9(21) 8(20) 9(28) 9(21) 8(20) 4(16) 4(23) 4(16) 6(18)

11 9 11 9 11 9 8 (8) 6 4 6

**A maj<sup>9</sup>** **F<sup>♯</sup>/A<sup>♯</sup>**

8(18) 4(16) 4(23) 6(25) 8(30) 8(25) 8(18) 8(18) 8(16) 8(25) 8(25) 8(18) 8(18)

(8) 4 13 8 (8) 4 6 8

**B** **E/G#**

9(21) 8 11(23) 4(16) 4(16) 4(23) 4(16) 4(16)

13 (6) 6 4 6 8 6 4 8 6

**A** **E/B**

6(18) 4(16) 4(23) 6(25) 4(16) 9(21) 8(20) 8(27) 9(28) 8(20)

(6) 6 4 6 6 4 (4) 6 4 6

**C#m7** **E/G#**  
(3rd time rit.)

9(21) 8(20) 8(20) 11(23) 4(16) 4(23) 4(16) 4(16)

(6) 4 6 4 6 6 6 4 6

**A** F# / A#

6(18) 4(16) 4(23) 6(25) 4(16) 6(18) 6(18) 6(18) 6(25) 6(25) 6(18) 6(18)

5 6

**B** **C**  
Bass Fig. 1

8(20) 6(18) 6(25) 8(27) 8(20) 9(21) 7(19) 9(21)

7 8

**D** To Coda ⊕ Em

11(23) 9(21) 11(23) 9(28) 9(21) 11(23) 12(24) 11(23) 12(24) 11(30) 11(23) 12(24)

10 12

F top voice 15 ma

D/F#

Musical notation for the first system, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar fretboard diagram with two strings (A and B) and fret numbers: 19, 14, 14(26), 12(24), 14(26), 12(31), 12(24), 14(26), 14(26), 14(26), 14(33), 14(33), 14(26), 14(26).

Musical notation for the second system, featuring a bass clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar fretboard diagram with two strings (A and B) and fret numbers: 14, 14, 12, 14, 14.

Musical notation for the third system, featuring a bass clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar fretboard diagram with two strings (A and B) and fret numbers: 14(26), 16, 14, 16, 14, 12, 12(24). The system includes a first ending bracket labeled "I." and a second ending bracket labeled "A.H.".

Musical notation for the fourth system, featuring a bass clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar fretboard diagram with two strings (A and B) and fret numbers: 16, 14, 16, 14, 16, 16, 4, 6, 4, 6.

Musical notation for the fifth system, featuring a bass clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar fretboard diagram with two strings (A and B) and fret numbers: 12, 12. The system includes a first ending bracket labeled "2." and a second ending bracket labeled "8va".

Musical notation for the sixth system, featuring a bass clef staff with a key signature of one sharp (F#) and a common time signature. The melody consists of eighth and quarter notes. Below the staff is a guitar fretboard diagram with two strings (A and B) and fret numbers: 16, 6, 4, 6, 4, 6, 4, 6, 4, 6. The system is labeled "Victor's Solo:".

E/G#  
Bass Fig. 2

A

The first system of musical notation consists of three staves. The top staff is a bass clef with a key signature of three sharps (F#, C#, G#). It contains a single note, G#2, which is tied across the bar line. The middle staff is a guitar fretboard diagram for the bass. It shows the 4th fret on the 6th string (G#) and the 5th fret on the 5th string (A). The bottom staff is a guitar fretboard diagram for the bass. It shows the 8th fret on the 6th string (G#) and the 11th fret on the 5th string (A). Below the fretboard diagram, there are two rows of numbers: the first row contains 12, 11, 9, 1, 9, 9, 11, 3, 2, 1, 11, 12; the second row contains 16, 14, 13, 12, 12, 12, 11, 12, 11, 12, 11, 12.

E/B

C#m7

The second system of musical notation consists of three staves. The top staff is a bass clef with a key signature of three sharps (F#, C#, G#). It contains a single note, B2, which is tied across the bar line. The middle staff is a guitar fretboard diagram for the bass. It shows the 9th fret on the 6th string (B) and the 7th fret on the 5th string (C#). The bottom staff is a guitar fretboard diagram for the bass. It shows the 11th fret on the 6th string (B) and the 13th fret on the 5th string (C#). Below the fretboard diagram, there are two rows of numbers: the first row contains 16, 14, 13, 12, 12, 12, 11, 12, 11, 12, 11, 12; the second row contains 16, 14, 13, 12, 12, 12, 11, 12, 11, 12, 11, 12.

E/G#

A

The third system of musical notation consists of three staves. The top staff is a bass clef with a key signature of three sharps (F#, C#, G#). It contains a single note, G#2, which is tied across the bar line. The middle staff is a guitar fretboard diagram for the bass. It shows the 4th fret on the 6th string (G#) and the 5th fret on the 5th string (A). The bottom staff is a guitar fretboard diagram for the bass. It shows the 8th fret on the 6th string (G#) and the 11th fret on the 5th string (A). Below the fretboard diagram, there are two rows of numbers: the first row contains 13, 13, 11, 14, 13, 13, 11, 14, 13, 14, 11, 14, 11, 14, 14; the second row contains 11, 9, 11, 9, 7, 9, 7.

w/Bass Fig. 2 (4 times)

E/G# A

15 13 15 13 16 16 13 16 13 16

16 14 16 16 14 16 14 16 14 16

[illegible]

F# / A#
 B

13-16 13-16 13-16 14-18 15-18 15-16 17-15 17-15-18 16-18

E/G# A

16 20 18 16 18 16 16 18 16 18 16 14 16 16 14 14 16 14 16 16 14 16 14 14

F/B C#m7

13 16 13 16 14 16 13 14 16 14 13 14 12 13 14 11 12 14 11 14 13 14 12 14 11

E/G# A

18 20 18 16 20 18 16 20 18 16 20 18 16 20 18 16 18 16 19 16 20 20 20

F#/A# B

20 16 20 20 20 16 20 20 20 16 18 18 16 18 18 18 16 18 18 16 18 16 18 16 11 13

E/G#

6 6 6 6

Tb↓ Tb↑ S (cont. simile)

13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11

A

6 6 6 6

13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11 13 13 11



[illegible][illegible]

E/B C<sup>#</sup>m7

18 16 20 20 16 18 16 18 18 16 18 18 15 18 15 18 15 18 15 16

E/G<sup>#</sup> A

18 15 18 15 18 15 18 20 16 20 16 20 16 20 16 20 16 20 23 20 23 20 23 23 20 23 16 15 16 16 18 18 18 16 16 16 16 21 21 21 21 21 21 21 21 21 21 21 21 21 21

F<sup>#</sup>/A<sup>#</sup> B

8va

13 11 14 13 15 13 16 13 15 13 16 19 13 13 16 13 7 7 9 13 11 14 13 15 13 16 13 15 13 16 19 13 13 16 13 7 7 9

C w/Bass Fig. 1 D

9 7 9 7 9 7 9 7 9 7 11 11 9 11 9 9 11 9 11 9 11 9 7 9 7 9 7 9 7 9 7 11 11 9 11 9 9 11 9 11 9 11

Em F D/F<sup>#</sup>

12 11 12 12 9 11 12 12 9 11 12 14 12 14 12 14 12 14 12 11 12 12 9 11 12 12 9 11 12 14 12 14 12 14 12 14

Steve:

8va

G

15ma

Steve's musical staff (bass clef) with notes and a slur. Below it, a guitar staff with fret numbers: (14(26)) 16 14 16 14 12 (12) 19(31). A second guitar staff shows (14).

Victor:

8va

Victor's musical staff (bass clef) with notes and a slur. Below it, a guitar staff with fret numbers: (14) 16 14 16 14 16 (16).

N.C.

loco

D

A

N.C.'s musical staff (bass clef) with notes, slurs, and triplets. Below it, a guitar staff with fret numbers: 18(30) 18(30) 16(28) 17(29) 14(26) 16(28) 17(29) 14(26) 12 0 11 0 12 11 0 0 12 0.

E

8va

D

A

E's musical staff (bass clef) with notes and a slur. Below it, a guitar staff with fret numbers: 11 0 (11) (0) 13(25) 11(23) 12 0 11 0 11 12 11 0 12 0.

E

15ma

D

A

E's musical staff (bass clef) with notes and a slur. Below it, a guitar staff with fret numbers: 20(32) 18(30) 16(28) 18(30) 16(28) 16(30) 12 0 11 0 12 14 11 0 12 14.

E

8va

D

A

E's musical staff (bass clef) with notes and a slur. Below it, a guitar staff with fret numbers: 13(25) 11(23) 11(23) 13(25) 14 12 0 14 11 0 12 14 11 0 12 14.

E 15ma 8va D A

19(31) 18(30) 16(28) 18(30) 19 19 16 16

11 0

8va Bass Fig. 3

9 7 9 7

(8va) E D A w/Bass Fig. 3 (2 times)

11(23) 13(25) 11(23) 13(25) 14(26) 13(25) 11(23) 13(25) 19 18 19 21 18

(8va)

9 7 (9) (7)

E (8va) 15ma 8va D A

16 18 16 16(28) 16(28) 18(30) 16(28) 18(30) 16(28) 19 19 18 18 (18) (19) 16 18 16

E

16 20 16 19 16 16 16 19 18 16 16 19 18 16 14 16 14 17 14 16

D A E

8va

E

23 21 21 19 23 23 23 21 21 19 23 23

(end Bass Fig.

w/Bass Fig. 4 (4 1/2 times)

24 23 21 19 21 19 21 19 18 19 18 21 21 21 21 20 23 26 23

D A E

11 11 13 14 14 14 16 16 19 18 16 14 13 12 13 11 13 11

D A E

16 14 13 16 13 16 14 16 14 16 14 12 15 16 14 21 19 18 16 16 14 13 13 19 19 19 18 18 16 14 14

D A

E

D

A

E

D

A

E

D

A

E

D

A

E

16 18 18 18 16 18 16 19 18 16 19 18 16 19 18 16 18 19

16 18 19 16 18 19 16 19 18 16 19 18 18 16 19 16 16 16

D A

19 18 16 19 18 16 19 18 16 19 18 16 19 18 16 19 18 16 19 18 16

E

16 14 13 16 14 13 16 14 13 16 14 13 16 14 13 16 14 13 16 14 13

18 16 14 18 16 14 18 16 14 17 16 14 14 16 13 13



**D** **A**

6 6 6 6

14 13 11 14 13 11 14 13 11 14 13 11 14 13 11

T A B

**E**

6 6

18 16 14 18 16 14 18 16 14 14 17 14 16 18 19 16

T A B

**D** **A**

3 3

18 18 19 16 18 18 18 16 15 16 18

T A B

9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9

T A B

**E** **D** **A**

9 9 9 9 9 9 9 9

11 11 9 9 8 8 6 6 4 4 2 2 2 2 2 2

T A B

9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 9

T A B

E *15ma* C *top voice 8va*

11(13) 12(24) 13 16(28) 9(21) 7(19) 9(21)

*loco*

9 7 9

D Em

11(23) 9(21) 11(23) 9(26) 9(21) 11(23) 12(24) 11(23) 12(24) 11(30) 11(23) 12(24)

10 12

11 11 9 11 12 12 11 12

F *top voice 15ma* D/F#

14(26) 12(24) 14(26) 12(31) 12(24) 14(26) 14(26) 14(26) 14(33) 14(33) 14(26) 14(26)

13 14

*8va*

14 14 12 14 14

8va G 15ma D.S. *al Coda*

The first system consists of three staves. The top staff is a bass line with a melodic line, starting with a G note and a 15ma (15th natural) interval. The middle staff is a guitar line with fret numbers: 14(26), 16, 14, 12, 19(31), 18(30), 19(31), 16(28), 17(29), 16(28), 17(29), 16(28). The bottom staff is a bass line with a melodic line, starting with a G note and a 15ma (15th natural) interval.

⊕ Coda Freely

The second system consists of three staves. The top staff is a bass line with a melodic line, starting with a G note and a 15ma (15th natural) interval. The middle staff is a guitar line with fret numbers: 9, (9). The bottom staff is a bass line with a melodic line, starting with a G note and a 15ma (15th natural) interval.

top voice 8va

The third system consists of three staves. The top staff is a bass line with a melodic line, starting with a G note and a 15ma (15th natural) interval. The middle staff is a guitar line with fret numbers: 11, 13, 11, 13, 15, 13, 11, 13, 11, 13, 11, 9, 11, 9, 11, 9, 11. The bottom staff is a bass line with a melodic line, starting with a G note and a 15ma (15th natural) interval.

# Victor's Jam

by Victor Woot

Medium funk  $\text{♩} = 92$

N.C.(Em)

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Tb S Tb Tb Tb S Tb S Tb S LHT Tb Tb Tb S LHT Tb S Tb S Tb Tb S Tb S Tb S Tb

Tb S Tb Tb Tb S Tb LHT S Tb Tb Tb Tb Tb S Tb Tb Tb S Tb S Tb Tb Tb S Tb Tb

Tb S Tb Tb S Tb Tb Tb Tb Tb Tb S Tb S Tb Tb S Tb S Tb S Tb S Tb S

Tb LHT S Tb S Tb Tb Tb S Tb Tb S Tb Tb S Tb Tb S Tb Tb S Tb S Tb Tb

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This page contains musical notation for the vocal parts of the opera. It features five systems of staves, each with a vocal line (Soprano, Tenor, Bass) and a corresponding guitar line. The notation includes various musical symbols such as notes, rests, and accidentals, as well as guitar-specific symbols like 'X' for muted notes and '0' for natural notes. The page is numbered '10' in the top right corner.

[illegible]

Musical score for "The Rose Tree" featuring a bass line and a guitar line. The bass line is in 3/4 time, key of D major, and features a melody with eighth and quarter notes. The guitar line is in 3/4 time, key of D major, and features a melody with eighth and quarter notes. The guitar line includes a capo on the first fret and a key signature change to D major.

[illegible]

(E7(19))

[illegible][illegible]

Musical score for the first system of 'The Rose Tree'. The top staff is a bass clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes. Below the staff, the lyrics are written in a stylized font: 'Tb S Tb Tb S Tb S Tb Tb S Tb Tb S Tb S Tb↓Tb↑ S Tb↓Tb↑Tb↓Tb↑Tb↓Tb↑ Tb'. The bottom staff is a guitar fretboard diagram with a key signature of three sharps. It shows the fret numbers for each note: 0, x, 4, 5, 5, 0, 3, 5, 7, 7, 7, 4, 0, 5, 5, 0, 0, 0, 0, 2, 0, 3, 2, 0.

# Thumb Start My Harley

by Steve Bailey and Victor Wooten

Rubato N.C.

Steve: 15ma  
A.H.

12(24) 19 17(29) 16(28) 19(31) 12(24) 19 19(31) 17(29)

(15ma)

A.H.

19(31) 18(30) 19(31) 17(29) 16(28) 17(29) 19(31) 17(29) 19(31) (19) 12(24) 19 14(26) 12 21

(15ma)

A.H.

8va

14(25) 12(24) 12(24) 14(26) 15(27) 14(26) 15(27) 12(24) 15(27) 15 17 14 16 17 14 16 17 14 14

(8va)

18 19 21 22 19 21 21 23 24 23 23 23 21 19 23 21 19 23 21 19 23 21 19 21 19 17 21 19 17 23 21 19 23 21 19



(8va) ----- loco

6 6

21 19 17 21 19 17 23 21 19 23 21 19 21 19 17 21 19 17 7 7 (7) 5

15ma A.H. 8va

3

8 10 12 9 11 12 14 11(23) 14(26) 14(26) 13(25) 14(26) 11(23) 13(25) 13(25) 14(26) 11(23) 12(24) 11(23) 12(24) 11(23) 14

(8va) -----

3 6 6 6 6

13 14 11 11 12 14 11 14 13 11 14 12 11 14 13 11 14 12 11 14 13 14 11 12 14

(8va) -----

3 6

12 14 15 17 14 16 17 14 16 17 14 16 17 14 16 18 20 21 23 (23) 21 19 21 23 21 19 21

(8va) ----- loco

5

21 19 17 19 21 19 17 19 14 12 10 12 14 12 10 12 10 12 10 8

6 11 4 10 3 9 6 3 0

Steve:  $\Lambda^7$  8va

Sieve: A 8va

Victor: Bass Fig. 1 (R.H.)

Victor: Bass Fig. 2 (L.H.)

14

# 34 Thumb Start My Harley

A7sus  
(15ma)  
A.II.

A.H.

14(26) 14(26) 13(25) 14(26) 12(24) (12) 9(28)

T  
A  
B

(end Bass Fig. 1)

19 17 (19) (17)

5 5 5 5 5 5 5 5 5 5 5 0 2 3 4

T  
A  
B

A7  
(15ma)  
A.H.

w/Bass Fig. 1

A.H.

18(37) 14(26) 13(25) 14(26) 12(24) 14(26) 16(28) 14(26) 13(25)

T  
A  
B

A7sus  
(15ma)  
A.II.

8va

A.II.

14(26) 14(26) 13(25) 14(26) 12(24) 14 12 14 15 14 12 9 21

T  
A  
B

A7(b5)  
(8va)

6 6 6

15 21 21 19 21 20 19 21 21 19 21 20 19 23 23 21 23 22 21

T  
A  
B

(8va)

A7sus

15ma  
A.II.

6 6

15 16 19 16 21 19 18 19 16 18 (18) 24(36)

21 21 19 21 20 19 17 18 19 16 17 19 20 17 20

T  
A  
B

(Steve tacet)

N.C. (E7(#9))

First system of musical notation. Bass clef, key signature of three sharps (F#, C#, G#). The staff contains a melodic line with notes and rests. Below the staff, fingerings are indicated: Tb 9, S, Tb, Tb, Tb, Tb, Tb, Tb, S, Tb, S, Tb, Tb, Tb, Tb. A second line of fingerings is provided: 0, 0, 7, 5, 7, 0, 0, 7, 5, 7, 6, 6, 0, 0, 7, 5, 7.

Second system of musical notation. Bass clef, key signature of three sharps. The staff contains a melodic line with notes and rests. Below the staff, fingerings are indicated: Tb 9, S, Tb, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, S, Tb, Tb, Tb, Tb. A second line of fingerings is provided: 0, 0, 0, 12, 0, 14, 0, 16, 0, 10, 0, 12, 14, 0, 7, 0, 0, 7, 5, 7.

Third system of musical notation. Bass clef, key signature of three sharps. The staff contains a melodic line with notes and rests. Below the staff, fingerings are indicated: Tb 7, S, Tb, Tb, Tb, Tb, Tb, Tb, S, Tb, S, Tb, Tb, Tb, Tb, Tb, S, Tb, Tb, Tb, Tb, Tb, Tb. A second line of fingerings is provided: 0, 0, 7, 5, 7, 5, 7, 6, 0, 7, 5, 7, 0, 7, 5, 7, 7, 0, 0, 7, 5, 7, 7.

Fourth system of musical notation. Bass clef, key signature of three sharps. The staff contains a melodic line with notes and rests. Below the staff, fingerings are indicated: 16, 19, 18, 17, 16, 16, 16, (16), 16, 14, 16, 14, 15, 14, 14, 13. A second line of fingerings is provided: 0, 0, 7, 5, 7, 0, 0, 7, 5, 7, 0, 0, 7, 5, 7, 0, 0, 7, 5, 7, 0, 0, 7, 5, 7.

Fifth system of musical notation. Bass clef, key signature of three sharps. The staff contains a melodic line with notes and rests. Below the staff, fingerings are indicated: Tb 9, S, Tb, Tb, Tb, Tb, Tb, Tb, S, Tb, Tb, Tb, Tb, Tb, S. A second line of fingerings is provided: 0, 0, 7, 5, 7, 0, 0, 7, 5, 7, 0, 0, 7, 5, 7, 0, 0, 7, 5, 7, 0, 0, 7, 5, 7.

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15ma

A.H.

15ma  
A.H.

3

14(26) 14(26) 14(26) 12(24) 14(26) 12(24) 11(23) 12(24) 9(21) 11(23) 21(33) X

T  
A  
B

Tb S Tb Tb Tb Tb Tb S Tb Tb S Tb S Tb S Tb S

7 0 0 7 5 7 0 0 0 12 0 14 16 0 12 14

T  
A  
B

8va

15ma

A.H.

8va

15ma  
A.H.

3

19 18 17 16 14 16 15 14 13(25) 14 13 14(26)

T  
A  
B

Tb S Tb Tb Tb Tb Tb S Tb Tb Tb Tb S S

0 0 7 5 7 0 0 7 5 7 5 7

T  
A  
B

(15ma)

A.H.

(15ma)  
A.H.

14(26) 13 14(26) 12(24) 14(26) 12(24) 9 (9)

T  
A  
B

Tb S Tb Tb Tb Tb S Tb Tb S Tb S Tb S

6 X 0 0 12 0 14 16 0 12 14

T  
A  
B

(A<sup>7</sup>)

8va

15ma

A.H.

16 19 18 17 16 16(28) 16(28) 19(31) 18 16(26)

18(30)

A.H.

Tb S Tb Tb Tb Tb Tb S Tb Tb Tb Tb Tb

0 0 0 2 4 3 5 0 3 0

5 5 0 2 4 3 5 0 3 0

(15ma)

A.H.

8va

18(30) 16(28) 18(30) 16(28) 19(31) 18(30) 16(28) (16) 17(29) 18 16(28) 18(30) 16

A.H.

Tb S Tb Tb Tb S S Tb Tb S Tb S Tb S Tb S

0 0 0 2 3 6 0 0 0 5 3 4 0 5 7

5 5 0 3 2 3 0 0 0 0 5 3 4 0 5 7

(E7(#9))

(8va)

15ma

A.H.

8va

15ma

A.H.

16 19 18 17 16 16(28) 18 14 16 14 15 14 13(25) 18

A.H.

Tb S Tb Tb Tb Tb S Tb Tb Tb Tb Tb S

0 0 0 7 5 7 0 0 7 5 7 0

0 0 0 7 5 7 0 0 7 5 7 0

15ma  
A.H.

8va

A.H.

Tb 14(26) 14(26) 13(25) 14(26) 12 11(23) 12(24) 14(26)

16(28)

6

Tb 6 0 7 5 7 0 0 7 0 5 3

(B7)

To Coda ⊕

(C)

(D)

15ma  
A.H.

(8va)

A.H.

15 16 18 16 18(30)

Tb S Tb Tb Tb S Tb Tb Tb S Tb

8 10 12

7 5 7 8 8 8 10 10

(E7(#9))

(15ma)

A.H.

A.H.

16(28) 16(28) 14(26) 15(27) 14 12(24) 14(26)

3

Tb S Tb Tb Tb 3 Tb Tb Tb

0 12 0 7 5 7 7 0

Victor's Solo:

Victor's Solo: i m i m i m i m

Tb LHT Tb S Tb S S Tb Tb S S Tb Tb S S Tb S Tb S Tb S

0 X X X X 5 X 4 X 5 7 0 X 0 X 4 5 5 7 7 0 5 6

Tb LHT S S Tb Tb S Tb S Tb S Tb S Tb S Tb

9 9 4 0 4 5 5 7 5 6 9 9 X 4 4 5 X 3

S S Tb Tb S Tb S Tb S Tb S Tb S Tb

9 9 4 0 4 5 5 7 5 6 7 X 5 4 4 5 X 3

S S Tb Tb S Tb S Tb S Tb S Tb S Tb S Tb S Tb Tb

9 9 4 0 4 5 5 7 5 0 12 0 14 14 0 0 12 12 0 0 11 11 7 5

Tb Tb S Tb S Tb Tb S S LHT S Tb S Tb S

0 X 5 4 5 5 0 5 3 4 0 0 11 7 9 7 11 9

Tb S S LHT S Tb S Tb Tb S Tb S Tb S Tb S Tb S Tb S

0 0 0 0 12 12 11 11 9 9 8 8 0 14 0 14 0 12 0 12 0 10 0 10 0 9 0 9



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First system of musical notation. The staff shows a sequence of notes in G major. The fretboard diagram below indicates fingerings: 0, 0, 4, 5, 4, 5, 5, 0, 0, 4, 5, 4, 5, 12, 13, 12.

Tb S S LHT S Tb S Tb Tb S S LHT S Tb S Tb S

Second system of musical notation. The staff shows a sequence of notes. The fretboard diagram indicates fingerings: 0, 0, 4, 5, 4, 5, 5, 0, 9, 0, 12, 5, 0.

Tb LHT S S LHT S Tb S Tb Tb Tb Tb

Steve:  
8va

Third system of musical notation, Steve's 8va part. The staff shows a sequence of notes. The fretboard diagram indicates fingerings: 16, 14, 12, 14, 12, 11, 12.

(8va)

Fourth system of musical notation. The staff shows a sequence of notes with triplets. The fretboard diagram indicates fingerings: 19, 19, 19, 19, 21, 19, 19, 19, 19, 21, 19, 19, 21, 19, 21, 23, 21, 19, 21.

Victor:

Fifth system of musical notation, Victor's part. The staff shows a sequence of notes with sixteenth notes. The fretboard diagram indicates fingerings: 0, 12, 0, 14, 14, 0, 12, 0, 14, 14, 0, 12, 0, 14, 14, 0, 12, 0, 14, 14.

Tb S Tb S Tb S Tb S Tb S Tb S Tb S

Sixth system of musical notation. The staff shows a sequence of notes with sixteenth notes. The fretboard diagram indicates fingerings: 0, 12, 0, 14, 14, 0, 12, 0, 14, 14, 0, 10, 0, 12, 12, 0, 10, 0, 12, 12.

Tb S Tb S Tb S Tb S Tb S Tb S Tb S

Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S

0 12 0 14 14 0 12 0 14 14 0 10 0 12 12 0 10 0 12 12

Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S

0 12 0 14 14 0 10 0 12 12 0 8 0 10 10 0 7 0 9 9

Steve: 8va

Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S

12 12 12 14 14 14 16 16 16 14 14 14 15 15 15 17 17 17 19 19 19 17 17 17 16 14 14 14 14 14 14 15 17 17 17 19 17 17 17

(8va)

Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S

12 12 12 14 14 14 16 16 16 14 14 14 12 14 16 16 16 18 19 18 16 14 16 16 14 19 19 16 17 17 14 15

Victor:

Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S

12 17 12 12 12 17 12 12

Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S Thb S

16 14 12 14 12 12 14 12 14 12 14 12 14 10 12 14 10 12

[illegible]

The musical notation for the bass line of 'The Rose Tree' is shown in a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation is written in a style that is common in early 20th-century music books, with a focus on the rhythmic and melodic structure of the piece.

[illegible]

Victor:

The musical score for Victor's section is written on a grand staff. The upper staff is a bass clef with a key signature of three sharps (F#, C#, G#). The lower staff is a piano accompaniment with a treble and bass clef. The upper staff contains a melodic line with various ornaments (X) and slurs. The lower staff contains a piano accompaniment with various ornaments (X) and slurs. The score is divided into two measures by a double bar line.

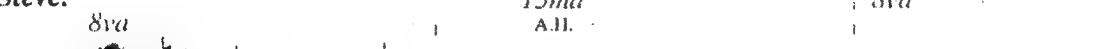
Tb S Tb LHT S Tb S Tb S Tb Tb S Tb S S Tb S S

12 0 7 6 0 0 5 14 0 9 7 6 0 0 9

0 0 0 7 3 0 7

Musical score for "The Rose Tree". The score is written in a single system. The top staff is the vocal melody, and the bottom two staves are the guitar accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff. The guitar part includes fret numbers (0, 3, 4, 5, 7, 9, 12) and a capo position of 1 (indicated by a '1' in a box). The piece ends with a double bar line.

Steve: 8va 15ma A.H. 8va 15ma A.H.



16 14 15 14 12 14(26) 13(25) 14(26) 12 12 11 12 16 16(28)

A B

(15ma) 7va 15ma

A.H. A.H. A.H.

A.H. A.H. A.H.

14(26) 16 14 17(29) 16(28) 16(28) 14(26) 16(28) 14(26) 12(24) 14(26) 12(26)

14(26) 16 14 17(29) 16(28) 16(28) 14(26) 16(28) 14(26) 12(24) 14(26) 12(26)

Victor:

Tb S S Tb LHT (cont. simile)

0 12 10 10 12 0 12 10 10 0 0 12 10 10 0 0 12 10 10 12

Tb S S Tb LHT (cont. simile)

0 11 9 9 11 0 11 9 9 11 0 11 9 9 11 0 11 9 9 11

Steve:

6 6 6 6 6 3 3

13 11 13 11 9 13 11 9 13 11 9 13 11 9 13 11 9 16 14 12 16 14 12 16 14 12 16 14 12 10 10

Victor:

Tb S S Tb LHT (cont. simile)

0 14 12 12 12 14 0 14 12 12 12 14 0 14 12 12 12 14 0 14 12 12 12 14

6 6 6 6

0 15 14 14 15 0 15 14 14 15 0 16 14 14 16 0 16 14 14 16

Steve:

3 6 6 6

16 14 12 16 16 15 14 11(23) 12(24)

8va 15ma A.H. A.H.

10 14 12 10 14 12 10 14 12 10 14 12 10

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8va

6

7 6 4 7 6 4 7 6 4 7 6 4 7 6 4 7 6 4

T A B

8va

6

12 11 9 12 11 9 12 11 9 12 11 9 12 11 9 12 11 9

T A B

(8va)

6

9 7 6 9 7 6 9 7 6 9 7 6 9 7 6 9 7 6

T A B

(8va)

6

14 12 11 14 12 11 14 12 11 14 12 11 14 12 11 14 12 11

T A B

(8va)

6

11 9 7 11 9 7 11 9 7 11 9 7 11 9 7 11 9 7


T A B

(8va)

6

16 14 12 16 14 12 16 14 12 16 14 12 16 14 12 16 14 12

T A B

D.S.  al Coda  
Drum Solo

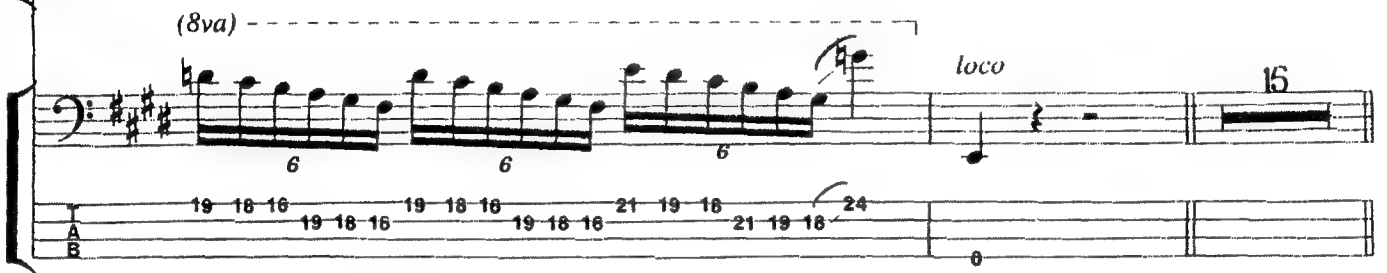
(8va) loco



14 13 11 14 13 11 14 13 11 16 14 13 16 14 13 24

0

(8va) loco



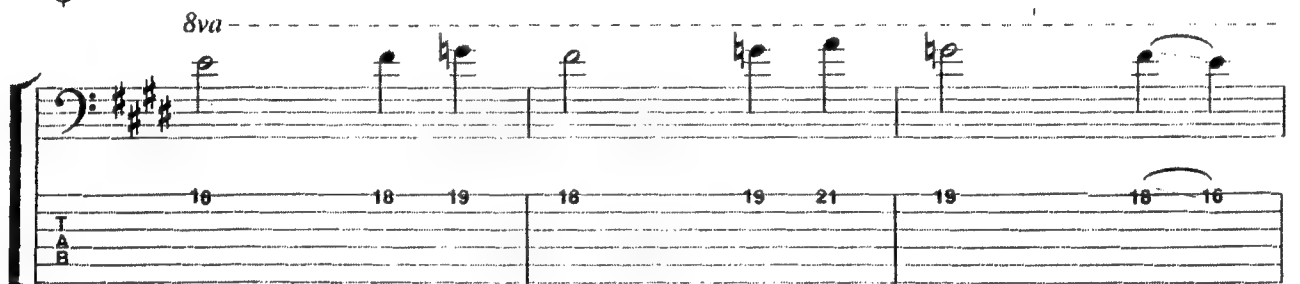
19 18 16 19 18 16 19 18 16 21 19 18 21 19 18 24

0

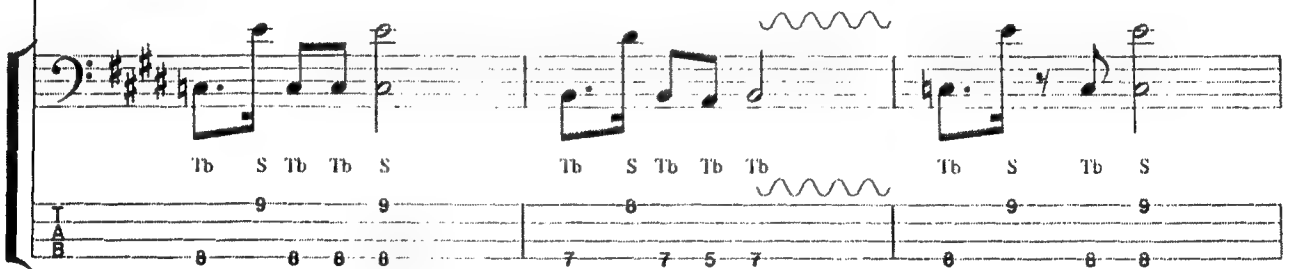
⊕ Coda (C)  
8va

(B7)

(C)



18 18 19 18 19 21 19 18 16



Tb S Tb Tb S Tb S Tb Tb Tb S Tb S

9 9 8 9 9

8 8 8 8 7 7 5 7 8 8 8

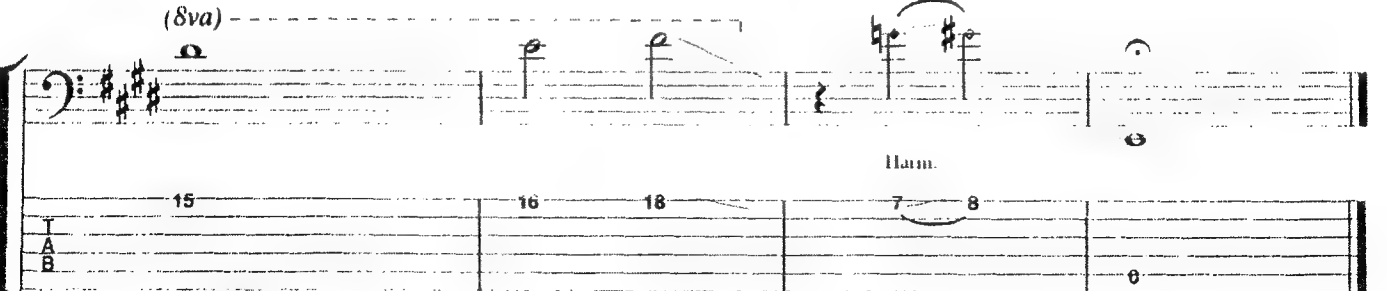
(B7)  
(8va)

(C)

(D)

(E7(#9)) Harm.

Harm.



15 16 18 7 8

0



Tb S Tb Tb

8 7 5 7 8 10 12 (12) 0

# Emerald Forest

by Steve Bailey and Victor Wooten

Rubato

E<sup>6</sup>/<sub>9</sub>

8va

A<sup>maj</sup>7

Victor:

The first system of musical notation is in bass clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line with various ornaments and a guitar accompaniment line with fret numbers. The guitar line starts with a barre at the 12th fret, followed by a sequence of notes at frets 14, 16, 18, 16, 18, and 21. The system is labeled with 'Rubato', 'E<sup>6</sup>/<sub>9</sub>', '8va', and 'A<sup>maj</sup>7'.

(8va)

E<sup>6</sup>/<sub>9</sub>

The second system continues the musical notation. The guitar line features a sequence of notes at frets 18, 16, 14, 14, 18, 16, 16, 14, 14, 12, 14, and 12. The system is labeled with '(8va)' and 'E<sup>6</sup>/<sub>9</sub>'.

(8va)

The third system continues the musical notation. The guitar line features a sequence of notes at frets 12, 14, 16, 18, 16, 18, 21, 16, 14, 18, 16, 18, 16, 12, 14, 18, 16, 23, 16, 12, 14, 18, 16, 21, 12, 14, 18, 16, 23, 16, 21, and 12. The system is labeled with '(8va)' and 'A<sup>maj</sup>7'.

(8va)

A<sup>maj</sup>7

The fourth system continues the musical notation. The guitar line features a sequence of notes at frets 12, 14, 23, 24, 23, 21, 20, 18, 18, (18), 14, 16, 18, 21, 20, 16, 18, 16, 14, 16, and 18. The system is labeled with '(8va)' and 'A<sup>maj</sup>7'.

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E $\frac{9}{9}$   
(8va)

Amaj<sup>7</sup>

B<sup>7</sup>  
(8va)

N.C.

(8va)

E $\frac{9}{9}$

Moderate ♩ = 88

E $\frac{9}{9}$   
(8va)

Bass Fig. 1

Steve:  
w/Bass Fig. 1 (Victor, 6 times)  
*loco*



8va

16 15 13 16 15 14

Amaj<sup>13</sup>  
(8va)

18 16 15 18 15-16

Bass Fig. 2  
8va

12 14-16 18-16 16 16 12 14-18 21-16 18 18-16 12 14-16 18-16 16 18 12 14-18 21-16 18 20-16 18

w/Bass Fig. 1 (6 times)  
E<sup>9</sup>  
(8va)

15 16-13 11-13 16 15 13 16 15-18

w/Bass Fig. 2  
Amaj<sup>7</sup>  
(8va)

w/Bass Fig. 1 (2 times)  
E<sup>9</sup>

18 15-16 15-16 18 16 15 18 15-16-15 16 19-11 13

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features a bass line and a guitar TAB line. The bass line is written in E major and 4/4 time, starting with a key signature of one sharp (F#) and a common time signature (C). The guitar TAB line is written in E major and 4/4 time, starting with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in E major and 4/4 time, starting with a key signature of one sharp (F#) and a common time signature (C). The guitar TAB line is written in E major and 4/4 time, starting with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in E major and 4/4 time, starting with a key signature of one sharp (F#) and a common time signature (C). The guitar TAB line is written in E major and 4/4 time, starting with a key signature of one sharp (F#) and a common time signature (C).

Bass Fig. 3  
8va

12 14 16 12 18 12 14 12 16 12 18 12 14 12 18 14 12 14 12

(8va)  
 E7 A11 E7 A11

14 13 11 14 13 11 13 11 8

A  
B

(8va) (end Bass Fig. 3)

12 14 16 12 18 12 12 14 16 12 18 12 12 14 16 12 18 12 12 14 16 12 18 12 12 14 16 12 18 12

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system is a single melodic line in bass clef with a key signature of three sharps (F#, C#, G#). The melody starts on a whole note E4 (labeled E4/8va), followed by a half note G4, a quarter note A4, and a half note B4. A bracket labeled "15ma A.H." spans the last two notes. The second system is a two-part setting. The top part continues the melody with a whole note E4 (labeled E4/8va), a half note G4, and a quarter note A4. A bracket labeled "15ma A.H." spans the last two notes. The bottom part is a bass line with notes 16, 15, 13, 16(28), 15(27), 13(25), 16, and 15. The notes 16(28), 15(27), and 13(25) are grouped under a bracket labeled "A.H.". The notes 16 and 15 are also bracketed together.

[illegible]

(top voice 8va) -

A.H.

Fmaj7

Am7/C

A7/C#

First system of musical notation. Top staff: Treble clef, key signature of three sharps (F#, C#, G#), time signature 4/4. Chords: Fmaj7, Am7/C, A7/C#. Middle staff: Bass clef, same key signature and time signature. Bottom staff: Fingering for the right hand (T, A, B) and left hand (T, A, B) with fret numbers (8, 9, 14).

Second system of musical notation. Top staff: Treble clef, key signature of three sharps, time signature 4/4. Middle staff: Bass clef, same key signature and time signature. Bottom staff: Fingering for the right hand (T, A, B) and left hand (T, A, B) with fret numbers (14, 14, 14, 14).

(top voice 8va) -

A.H.

Dmaj7

C#m7

Third system of musical notation. Top staff: Treble clef, key signature of three sharps, time signature 4/4. Chords: Dmaj7, C#m7. Middle staff: Bass clef, same key signature and time signature. Bottom staff: Fingering for the right hand (T, A, B) and left hand (T, A, B) with fret numbers (10, 10, 9, 9).

Fourth system of musical notation. Top staff: Treble clef, key signature of three sharps, time signature 4/4. Middle staff: Bass clef, same key signature and time signature. Bottom staff: Fingering for the right hand (T, A, B) and left hand (T, A, B) with fret numbers (14, 14, 16, 14).

(top voice 8va) -

A.H.

Cmaj7

B7sus

B7

Fifth system of musical notation. Top staff: Treble clef, key signature of three sharps, time signature 4/4. Chords: Cmaj7, B7sus, B7. Middle staff: Bass clef, same key signature and time signature. Bottom staff: Fingering for the right hand (T, A, B) and left hand (T, A, B) with fret numbers (8, 8, 7, 0).

(end Bass Fig. 4)

Sixth system of musical notation. Top staff: Treble clef, key signature of three sharps, time signature 4/4. Middle staff: Bass clef, same key signature and time signature. Bottom staff: Fingering for the right hand (T, A, B) and left hand (T, A, B) with fret numbers (14, 14, 14, 13).

w/Bass Fig. 1 (2 times)

E<sup>6</sup>/<sub>9</sub>

Harm.

Steve's Solo:

(Victor continues simile w/Bass Figs. 1, 2 and 3)

8va

First system of musical notation. The staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The fretboard diagram below shows fingerings: (4) in the first measure, 15-15 / 16-16 in the second, and 16-16 / 18-18, 16-18-18, 15-15 in the third.

(8va)

Second system of musical notation. The staff continues the melodic line with a triplet of eighth notes. The fretboard diagram shows fingerings: 16-15-18, 15-16-18, 14-13, 13-14-13, 13-15, 13, and 16-18.

A<sup>maj</sup>7

15<sup>ma</sup>

E<sup>6</sup>/<sub>9</sub>

(8va)

A.H.

Third system of musical notation. The staff continues the melodic line. The fretboard diagram shows fingerings: 16, 18, 16, 16, 16(20)-18-16(20), 16(20)-18(30)-16(20), and 18(30)-16(20).

8va

15<sup>ma</sup>

A.H.

Fourth system of musical notation. The staff continues the melodic line with a triplet of eighth notes. The fretboard diagram shows fingerings: 16, 18, 16-20-16, 16-16-18, 15, 16-16, 18-18-16-16, 16, 16-20, 15(27)-16(20), and 16(20).

8va

Fifth system of musical notation. The staff continues the melodic line. The fretboard diagram shows fingerings: 15-16-18, 16, 15-16-18, 15-18-15, 18-16-15, 16-18, and 15-18-15.

(8va)

Sixth system of musical notation. The staff continues the melodic line. The fretboard diagram shows fingerings: 18-16-15-16-18, 15, 18-16-15, 18, 15, 18-16-15, 16, and 18-16-16.

(8va) ----- E<sup>6</sup>

16 15 15 13 13 16 15 11 11 8 8

14 13 13 11 11 14 13 9 6

(8va) -----

(8)

(6)

T

B

(8va)  
 15ma  
 A.H.  
 A.H.  
 11 15 16 16(20) 18 16(20) 15(27) 16(20) 18(30) 16(28) 15(27) 16(28) 18(30) 18(30) 16(26)

8va ————— Amaj<sup>7</sup>

The image shows a musical score for guitar. The top staff is a bass line with a key signature of three sharps (F#, C#, G#) and a 5/4 time signature. The bottom staff is a melody line with a key signature of one sharp (F#) and a 5/4 time signature. The melody line is marked '8va' and 'Amaj<sup>7</sup>'. The bass line has a 'T' (Tritone) and 'A' (Altered) symbol above it. The score is divided into two systems, each with a 5/4 time signature.

(8va) ————— E $\flat$ /9

T  
A  
B

16 16 18 18 18 18 18 16 16 18 18 16 18 10 16 15 18 16

E7 (8va) A7 E7 A7  
 21 20 18 16 18 12 13 13 11 13 14 12

E7 (8va) A7 E7 A7

E7 (8va) A7 E7 A7

E7 (8va) A7 E7 A7

w/Bass Fig. 4 (Victor) top voice 8va A.H. Gmaj7 loco F#m7

(top voice 8va) A.H. Fmaj7 Am7 A7/C#

(top voice 8va) A.H. Dmaj7 C#m7

15ma - - - - -

Cmaj7 Harm. B7sus B7

(Victor continues simile w/Bass Figs. 1 and 2)

E9/9 15ma Harm. Harm.

8va - - - - -

(8va) - - - - - Amaj7

(8va) - - - - - E9/9

(8va) - - - - -



(8va) -

15 15 16 13 15 13 15 13 13 15 13 15 13 15 15

TAB

(8va) -

(15) 15 15 16 18 18 15 18 18 18 15 16 16 18 18 (16)

TAB

(8va) -

18 15 16 16 18 18 18 15 15 13 16

TAB

(8va) -

14 16 13 14 16 14 13 16 14 14 16 13 14 16 14 13 16 14 16

TAB

(8va) -

14 16 13 14 16 13 13 13 16 18 13 14 16 16 16 13 16 15 15 16 16

TAB

(8va) ----- 15ma -----  
A.H.

A.H.

13 13 13 15 15 13(25) 13(25) (13) 13(25) 15(27) 15(27) 15(27) 13(25) 13(25) 13(25) 15(27)

16 15 16 16(28) 15(27) 16(28) 15(27)

8va ----- 15ma -----  
A.H.

A.H.

15 15 15 16 13 13(25) 15(27) 15(27) 15(27) 16(28) 13(25) 13(25) 14(26) 15 16 18 15 18 15 18 16

16 15(27) 16(28) 13(25) 14(26) 15 16 18 15 18 15 18 16

(8va) -----

15 16 14 13 14 16 16 14 16 13 16 14 16 13 16 15 18 15 16 18 15 18 21 20 18

16 16 14 16 13 16 14 16 13 16 14 16 13 16 15 18 15 16 18 15 18 21 20 18

(8va) -----

16 18 16 13 15 11 9 9 6 13 14 16 14 16 15

16 18 16 13 15 11 9 9 6 13 14 16 14 16 15

(8va) -----

13 18 16 15 13 15 16 18 16 18 20 18 16

13 18 16 15 13 15 16 18 16 18 20 18 16

(8va) ----- 15ma -----  
A.H.

The first system of music consists of a bass staff and a guitar staff. The bass staff has a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together. The guitar staff has two lines, T and B, with fret numbers written between them. The fret numbers are: 16 18, 18 16, 16, 16 18, 18 16, 16, 16 18, 18 16, 16(28), 16(28) 18.

8va - 15ma ----- 8va -----

The second system of music consists of a bass staff and a guitar staff. The bass staff continues the melodic line from the first system. The guitar staff has fret numbers: 16 16, 16(28), 16(28) 18, 18(30) 16, 16(28), 16(28) 18, 15, 16, 15, 16. There is a section labeled "loco" with a "+" sign above the notes. There is also a section labeled "Harm." with a "9" above the notes.

(8va) -----

The third system of music consists of a bass staff and a guitar staff. The bass staff continues the melodic line. The guitar staff has fret numbers: 18 15, 16 18, 15, 16, 16 18, 15, 16, 18 15, 16, 18 18, 18, 16, 16, 16 16, 16.

# Moonridge

by Steve Bailey

Moderate  $\text{♩} = 120$

D

D7

Gm/D

8va

The first system of musical notation for 'Moonridge' is in 4/4 time, key of D major. It features a bass line with eighth notes and a guitar line with chords and fingerings. The guitar line includes a capo on the 2nd fret and a key signature change to D major. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar line has a capo on the 2nd fret and a key signature change to D major. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar line has a capo on the 2nd fret and a key signature change to D major.

(8va)

G/D

D

15ma

A.H.

The second system of musical notation for 'Moonridge' continues the piece. It features a bass line with eighth notes and a guitar line with chords and fingerings. The guitar line includes a capo on the 2nd fret and a key signature change to D major. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar line has a capo on the 2nd fret and a key signature change to D major. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar line has a capo on the 2nd fret and a key signature change to D major.

8va

(15ma)

A.H.

A.H.

The third system of musical notation for 'Moonridge' continues the piece. It features a bass line with eighth notes and a guitar line with chords and fingerings. The guitar line includes a capo on the 2nd fret and a key signature change to D major. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar line has a capo on the 2nd fret and a key signature change to D major. The notation includes a treble clef, a key signature of two sharps, and a 4/4 time signature. The guitar line has a capo on the 2nd fret and a key signature change to D major.

# 110 Moonridge

**System 1:** D7 (8va) Gm/D G/D

**System 2:** D (8va) 15ma A.H. loco

**System 3:** C top voice 8va A.H.

**System 4:** Em 8va A.H.

**System 5:** C top voice 8va A.H.

**System 6:** N.C. (Em) A.H.

**Tablature:**

System 1: 18 17 18 17 19 16 18 16 14 15 (14) 15 14 14 14 16 17 16 14 11 12

System 2: (11) 12 9 11 0 10(22) 11 9(21) 10(22) 11 9(21) 11(23) 0

System 3: 12 11 9 12(24) 11 9(21) 10 9 10

System 4: 0 7(19) 9(21) 11(23) 12(24) 12(31) 11(30) 11(23) 11(23) 9(21) 7 7 7 7 5

System 5: 12 11 9(21) 12(24) 11(23) 9(21) 10 9 10

System 6: 7 7(11) 9(21) 11(23) 12(24) 12(31) 11(30) 12(24) 11(23) 9(21) 7(19) 7 7 7 7

(F) *top voice 8va* A.H. *(F#m)* A.H.

12 11 9 12(24) 11 9(21) 11(23) 9(21)

(G) *top voice 8va* A.H. 1. *top voice 15ma (bottom voice 8va)* A.H. *(E/G#)* A.H.

10 10 10 10 10 10 10 10 16(28) 16(28) 16(35) 16(35) 16(35) 16(35) 16(28) 16(28)

(A7) *top voice 15ma* A.H.

17 17(29) 17 16

2. *(8va)* A.H. *(E/G#)* A.H. (A7)

16 16(28) 16(28) 16(35) 16(35) 16(35) 16(35) 16 17 17 17 17 17 17

N.C. *(8va)* Harm. *loco* Harm. Harm.

5 4 3 5 4 3 6 6 8

*15ma* A.H. Harm. Harm.

16(28) 14(26) 15(27) 12(24) 13(25) 12(24) 6 6 8 10 12 12 11 14 11 12 0 0 0

**System 1:**  
 Bass staff: (12) 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 13 14 11 9 11 0 0 0  
 Chords: (8va) — Dm — E7/D

**System 2:**  
 Bass staff: (9) (11) 0 0 0 0 0 0 0 | 9 10 0 0 0 0 0 0 | (9) (10) 0 0 0 0 9 11 12 8 9  
 Chords: (8va) — G/D

**System 3:**  
 Bass staff: 8 9 0 0 0 0 0 0 | (8) (9) 0 0 0 0 0 0 0 | 11 12 0 0 0 0 0 0  
 Chords: (8va) — D — Dm

**System 4:**  
 Bass staff: (11) (12) 0 0 0 0 11 10 14 9 12 12 12 11 11 | (9) (11) 0 0 0 0 0 0 0 0 | 9 10 0 0 0 0 0 0 0  
 Chords: (8va) — E7/D

**System 5:**  
 Bass staff: 9 11 12 11 9 10 0 0 | 8 9 0 0 0 0 0 0 0 | (8) (9) 0 0 0 0 0 0 0 0  
 Chords: D — D7 — Gm/D

**System 6:**  
 Bass staff: 9 11 0 0 14 14 0 0 | 18 17 0 0 0 0 0 0 | 19 18 16 14 16 16 16 15 0  
 Chords: (8va) —





top voice 8va  
A.H. -----

C

A.H. -----

8va  
A.H. -----

12(24) 11 9(21) 12(24) 11(23) 9 10 9 10

N.C. (Em)

A.H. -----

11(23) 12(24) 12(31) 11(30) 11(23) 9 11 12 12 10

C

A.H. -----

12 11 9 12 11 9 10 9 10

8va  
A.H. -----

N.C. (Em)

A.H. -----

7 7(19) 9(21) 11(23) 12(24) 11 10 12 14 12 11 14 12 0

top voice 8va  
A.H. -----

(F)

A.H. -----

12(24) 11 11(23) 9(21) 12(24) 12(24) 11 11(23) 9(21) 12(24)

(top voice 8va)  
A.H. -----

(G)

A.H. -----

12(24) 11(23) 9(21) 12(24) 11(23) 16(28) 16(28) 16(35) 16(35) (16)

(A7) (top voice 15ma) 8va A.H. D

8va

A.H.

18(30) 17(29) 17(29) 18 16 17 6 9 14 18 18

17 16 0 7 0 11 0 14 0 14 14

D7 Gm/D G

(8va)

18 18 18 19 18 16 14 (14) 14 14 14 16 17 16 14 11

14 17 17 16 16 15 (15) 15 15 15 15 15 15 15 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 15ma A.H.

A.H.

(11) 9 (12) 11 0 0 0 0 0 10(22) 11 9(21) 10(22) 11 9(21) 11(23)

D7 Gm/D G/D

(8va)

18 18 18 19 18 16 14 (14) 14 14 14 16 17 16 14 11

17 17 17 16 16 15 (15) 15 15 15 15 15 15 15 12

0 0 0 0 0 0 0 0 0 0 0 0 0 0

D Rubato D7 Gm/D

(8va)

(11) 9 (12) 11 0 0 0 18 18 18 19 18 16 14

(12) 11 0 0 0 17 17 17 17 17 17 17 16

0 0 0 0 0 0 0 0 0 0 0 0 0 0

G/D D

(8va)

(14) 14 16 17 16 14 15 11 9

(16) 17 12 11

0 0

3

# Donna Lee

by Charlie Parke

Moderate swing  $\text{♩} = 150$

Steve:  $\text{Fm}^7$   $8va$   $\text{C}^7$   $\text{Fm}^7$

Fast swing  $\text{♩} = 300$ 

N.C.

Drums

2

A $\flat$   
(8va)  $\neg$ 

2

A $\flat$   
8va  $\neg$ 

F7

B $\flat$ 7  
8va  $\neg$ B $\flat$ m7

8va

(8va)  $\neg$   $E^b7$

(20)  
(18)

T  
A  
B

Tb↓ Tb↑ S Tb↓ S S Tb↓ Tb↑ Tb↓ S S Tb↓ Tb↑ Tb↓

6 5 6 4 8 6 5 8 6 8 6 5 4 7 6 4

$A^b$   $E^bm7$   $A^b7$

8va

20 20 17 20 17 10 17 10

T  
A  
B

Tb↑ Tb↓ S S Tb↓ Tb↓ Tb↑ S Tb↓ Tb↓ Tb↑ Tb↓

3 6 5 3 6 6 8 9 8 11 10 9 10

$D^b$   $D^bm7$   $A^b$

(8va) A.H. A.H. A.H.

17 16(20) 15(27)

17 16(20) 15(27)

T  
A  
B

16 16 15

Tb↓ Tb↑ Tb↓ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓

13 11 10 13 13 11 11 9 13 11 10 10 11 12 13 11 10 13

F7  
(8va)

Bb7

To Coda

A.H.

15  
14

13

14  
13  
13

13

15

3

Tb↓ S Tb↓ S Tb↓ Tb↑ S Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑ Tb↓ Tb↑

12 10 13 10 11 13 11 15 13 12 10 14 12 13 11 8 11

E7  
8va

Eb7

20  
19  
19

3

Tb↓ Tb↑ S

Tb↓ Tb↑ Tb↓ S S Tb↓ Tb↑

Tb↓ S Tb↓ Tb↑ S Tb↓ Tb↑

10 9 8 7 13 11 11 10 13 8 11 10 13 11 14 9 11 9 13 11

Ab  
8va

F7

19  
17  
16

18  
17  
17

3

Tb↓

Tb↓ Tb↑ S Tb↓ Tb↑

Tb↓ Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ S

10 12 13 12 15 14 13 11 15 13 12 8 11 8

The second system of the musical score continues the piece. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a wavy line indicating a continuation of the melody. The lyrics are written below the staff, and the guitar accompaniment is shown on a six-string guitar. The guitar part includes a capo on the 1st fret and a key signature of one flat. The fret numbers are written below the strings, and the lyrics are written above the fret numbers. The system ends with a double bar line.

(8va) ----- Fm C7(#9)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a vocal line in the treble clef and a guitar line in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a whole note chord of B-flat, E-flat, and A-flat, followed by a whole rest. The guitar line features a descending eighth-note scale: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The first measure of the guitar line is marked with a '3' and a slur, indicating a triplet. The second measure is marked with a '3' and a slur, also indicating a triplet. The third measure is a whole rest, and the fourth measure is a whole note chord of B-flat, E-flat, and A-flat.

Fm

(8va)

A<sup>b</sup>dimA<sup>b</sup>

Cm

B<sup>7</sup>  
(8va)B<sup>b</sup>m<sup>7</sup>A<sup>b</sup>

(Steve comps chord changes)

A<sup>b</sup>F<sup>7</sup>B<sup>b</sup>7

B<sup>b</sup>m<sup>7</sup>E<sup>b</sup>7



A<sup>b</sup>7                      E<sup>b</sup>m7                      A<sup>b</sup>7                      D<sup>b</sup>

Fingerings: 6 6 6 6 5 5 6 6 | 6 6 6 6 8 8 6 6 | 4 4 3 3 6 6 6 6

D<sup>b</sup>m7                      A<sup>b</sup>                      F7

Fingerings: 7 7 8 8 4 4 7 7 | 6 6 6 5 5 4 4 | 3 1 1 2 2 0 0

B<sup>b</sup>7                      B<sup>b</sup>m7

Fingerings: 3 3 5 5 6 6 | 7 7 8 8 7 7 5 5 | 4 4 2 2 4 4 2 2

E<sup>b</sup>7                      A<sup>b</sup>                      F7

Fingerings: 1 1 2 2 1 1 0 | 6 6 6 6 5 5 4 4 | 3 3 1 1 3 3 2 2

B<sup>b</sup>7                      C7

Fingerings: 1 1 3 3 5 5 4 4 | 3 3 2 2 3 3 4 4 | 5 5 5 5 3 3 5 5

Fm                      C7(#9)

Fingerings: 5 5 7 7 5 5 4 4 | 3 3 3 3 2 2 3 3 | 3 3 3 3 3 3 3 3

Fm C7 Fm

A<sup>b</sup>dim A<sup>b</sup> F7 B<sup>b</sup>m7 E<sup>b</sup>7

## Steve's Solo:

A<sup>b</sup> (E<sup>b</sup>7)

8va

(Victor walks through changes)

A<sup>b</sup> F7 B<sup>b</sup>7

(8va)

B<sup>b</sup>m7 E<sup>b</sup>7

(8va)

$\Lambda^b$  (8va) -  $E^b m^7$   $A^b 7$   $D^b$

12 15 13 11 15 13 16 15 18 15 18 15 17 15 17 15 18 15 18 16

$D^b m^7$  (8va)  $\Lambda^b$   $F^7$

14 14 16 14 15 16 18 16 15 18 18 20 17

$B^b 7$  (8va)  $B^b m^7$

14 15 14 15 16 17 16 17 17 18 17 19 17 19 20 17 18 16 18

$E^b 7$  (8va)  $A^b$   $F^7$

15 17 14 16 13 15 13 15 12 13 24 24 22 22 (22) 22 17 18 15 17 15 15

$B^b 7$  (8va)  $C^7$

14 15 16 16 12 12 15 15

(8va)  $F^m$   $C^7(\#9)$

14 14 13 13 12 12 11 11 15 15 13 13 12 12 16 16 15 15

Fm (8va) C7 Fm

13 15 16 13 15 13 15 16 12 13 12 14 15 12 13 12 13 15 13 15 16

A<sup>b</sup>dim (8va) A<sup>b</sup> F7

14 16 14 17 X X 15 16 15 17 18 17 16 15 13

B<sup>b</sup>m7 (8va) E<sup>b</sup>7 B<sup>b</sup>m7 E<sup>b</sup>7 A<sup>b</sup>

17 16 12 15 13 12 15 12 12 13 13 13

Victor's Solo: (Steve comps chord changes)

8va A<sup>b</sup> F7 B<sup>b</sup>7

(pinch slap) T/S T/S T/S T/S T/S T/S T/S T/S S Tb↓ Tb↓ Tb↑

15 13 15 15 15 13 17 12 9 10 11 10

(8va) B<sup>b</sup>m7 loco E<sup>b</sup>7

Tb↓ S Tb↓ Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ S Tb↓

8 3 4 3 5 6 3 4 6 5 8

A<sup>b</sup> E<sup>b</sup>m7 A<sup>b</sup>7 D<sup>b</sup>

Tb↑ Tb↓ Tb↑ S Tb↓ Tb↑ S Tb↓ Tb↓ Tb↑ S S

6 6 8 5 6 8 5 8 7 6 5 10 9 8 7 6

$D^{\flat}m7$   $A^{\flat}$   $F7$   $B^{\flat}7$

Tb↓ 9 8 8 7 6 5 8 5

$B^{\flat}m7$   $E^{\flat}7$

S Tb S Tb S Tb S Tb Tb S Tb S Tb S Tb S Tb S Tb

8 7 5 8 6 8 6 9 8 9 5 6 7 8 4 5 6 7 9

$A^{\flat}$   $F7$   $B^{\flat}7$

Tb S S Tb S Tb S S Tb S S Tb S S Tb S Tb

11 11 11 13 10 10 10 8 8 8 6 6 8 8 6

$C7$   $Fm$

S Tb↓ Tb↑ S Tb↓ Tb↑ S Tb↑ Tb↓ Tb↓ Tb↑ S S Tb↓ Tb↑

3 4 6 3 4 6 3 6 5 6 8 6 5 8 6

$C7(\sharp 9)$   $Fm$   $C7$

S S Tb↓ S S Tb S S S S S S S Tb S

5 8 7 15 17 13 15 15 13 17 16 14 15 15

$Fm$   $A^{\flat}dim$   $A^{\flat}$   $F7$   $B^{\flat}m7$   $F^{\flat}7$   $A^{\flat}$  *D.S. al Coda*

S Tb↓ Tb↑ S Tb↓ Tb↑ S S Tb S

13 12 10 8 11 10 8 5 6 6

⊕ Coda

N.C. (Em<sup>7</sup>)

First system of musical notation for the Coda section. It consists of two staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a series of six eighth notes, each beamed to the next, with a slur over the entire group. The bottom staff is a guitar fretboard diagram with a T (Treble) and B (Bass) pickup selector. It shows fingerings: 0, (0), (0), (0), (0), (0).

Second system of musical notation for the Coda section. It consists of two staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, each beamed to the next, with a slur over the entire group. The bottom staff is a guitar fretboard diagram with a T (Treble) and B (Bass) pickup selector. It shows fingerings: (0), 5, 7, 5, 5, 5, 5, 5, 5, 0, 5, 5, 5, 7, 7, 5, 7.

Third system of musical notation for the Coda section. It consists of two staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, each beamed to the next, with a slur over the entire group. The bottom staff is a guitar fretboard diagram with a T (Treble) and B (Bass) pickup selector. It shows fingerings: 5, 5, 5, 5, 5, 7, 5, 7, 5, 5, 5, 5, 5, 7. The system ends with a double bar line and a key signature change to one flat (Bb).

Vamp (Em)  
67

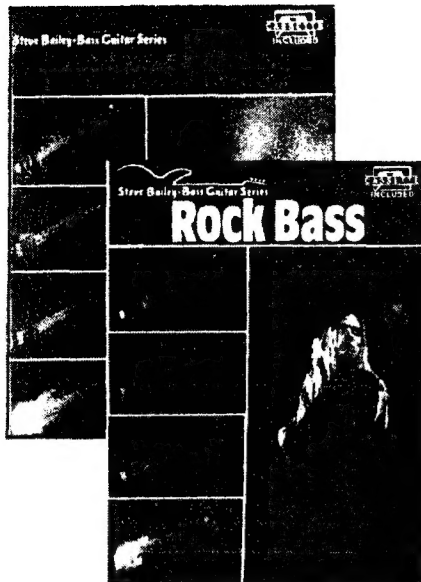
The musical score for 'The Rose Tree' is presented in four systems. The first system shows the beginning of the piece with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note F#4, and then a quarter note E4. The second system continues the melody with a half note D4, a quarter rest, and then a half note C4. The third system shows the melody continuing with a half note B3, a quarter rest, and then a half note A3. The fourth system concludes the piece with a half note G3, a quarter rest, and then a half note F#3. The score is written on a single staff with a treble clef and a key signature of one flat. The time signature is 4/4. The piece is in common time, and the melody is simple and melodic. The score is written in a clear, legible font, and the notes are clearly marked. The piece is a well-known folk song, and this version is a simple, unadorned arrangement. The score is suitable for a beginner or intermediate pianist.

The musical score for 'The Rose Tree' is presented in two systems. The first system is for the Soprano (S) and Tenor (Tb) parts. The Soprano part begins with a treble clef and a key signature of one flat (B-flat). The Tenor part begins with a bass clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second system is for the Alto (A) and Bass (B) parts. The Alto part begins with a treble clef and a key signature of one flat (B-flat). The Bass part begins with a bass clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The score is in 4/4 time and consists of 16 measures. The first system contains 8 measures, and the second system contains 8 measures. The score is written in a clear, legible font.



# Steve Bailey

## Steve Bailey • Bass Guitar Series



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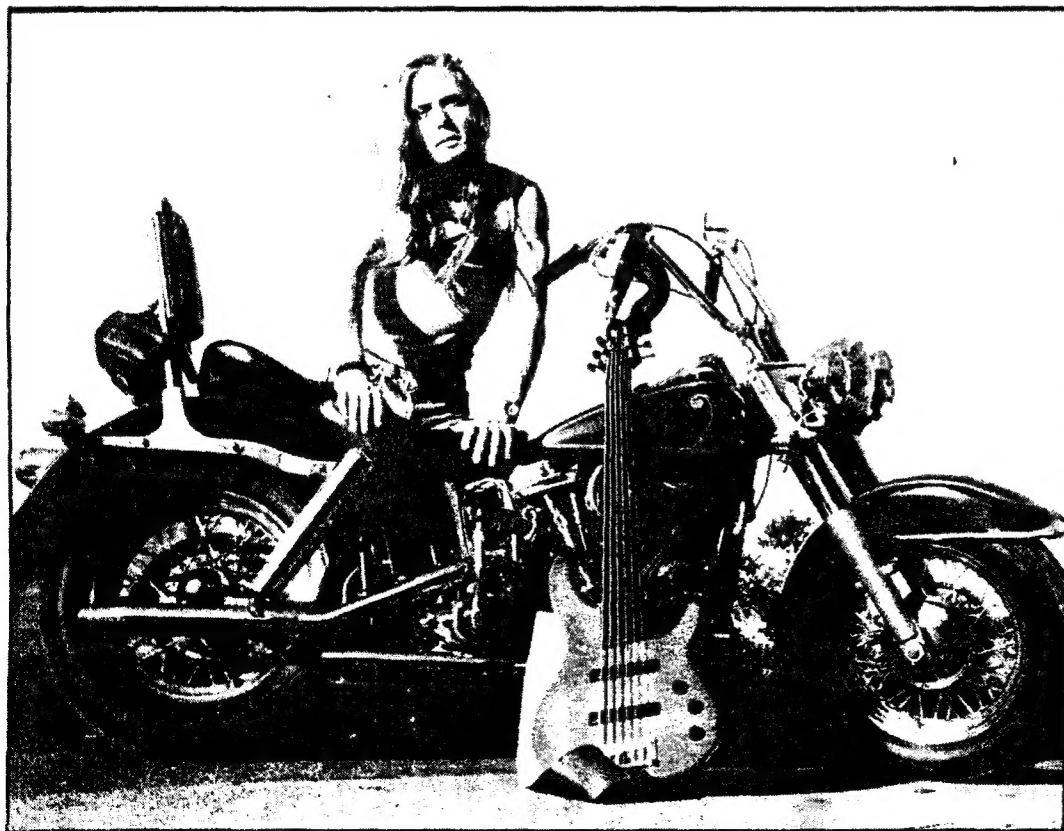
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Steve Bailey has toured and performed with Paquito D'Rivera, Dizzy Gillespie, Ira Sullivan, Larry Carlton, The Rippingtons, David Benoit, T Lavitz, Kitaro and many others. Steve is a very versatile bassist, equally at home in jazz or heavy metal situations. He is a master of all basses — four, five, and six string, fretted and fretless, electric and upright.